THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

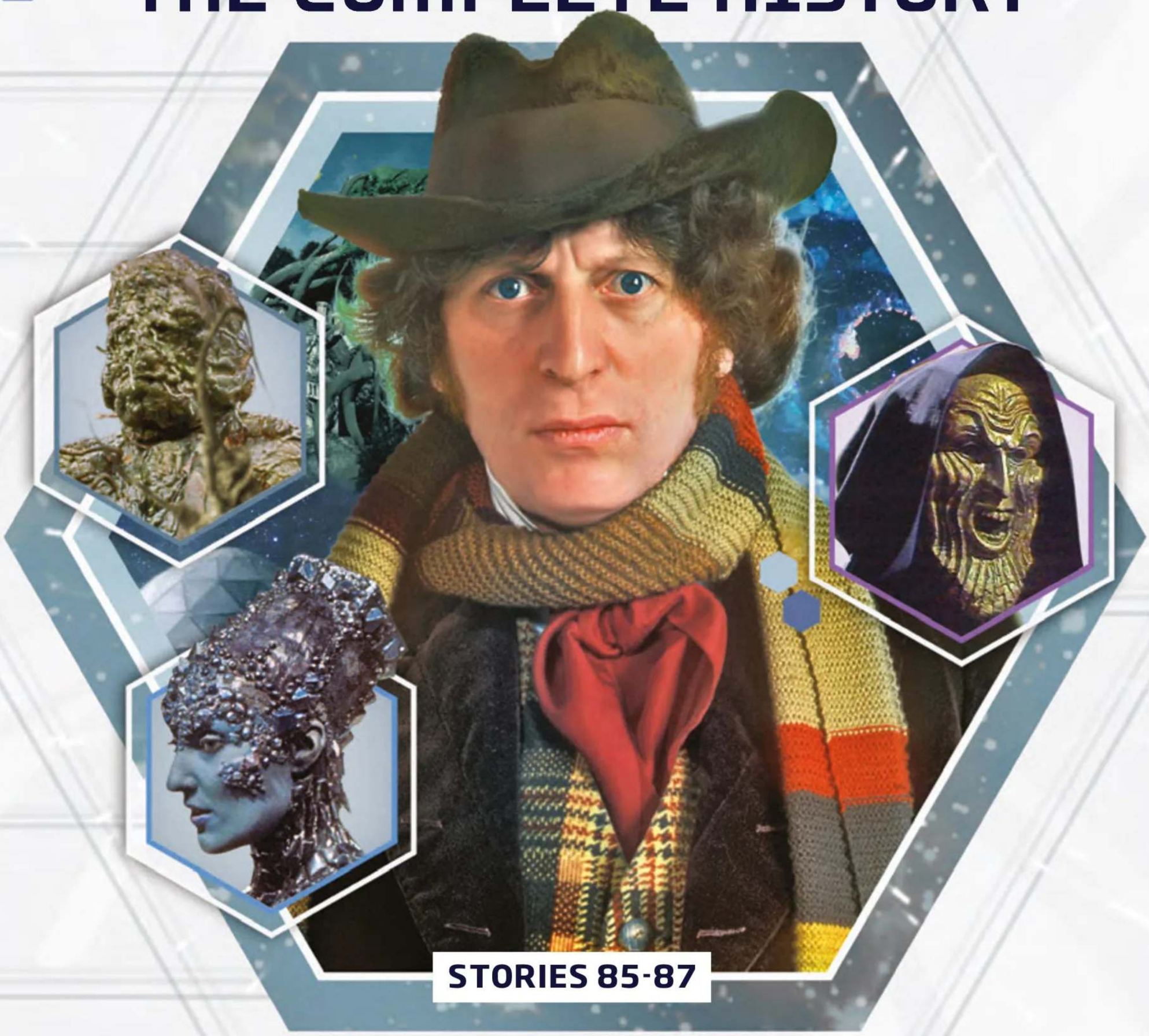
BBC

# DOCTOR WHO

## THE COMPLETE HISTORY



THE **FOURTH** DOCTOR



**STORIES 85-87**

# THE SEEDS OF DOOM, THE MASQUE OF MANDRAGORA AND THE HAND OF FEAR









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# DOCTOR WHO

## THE COMPLETE HISTORY

THE SEEDS OF DOOM

THE MASQUE OF MANDRAGORA

THE HAND OF FEAR

# BBC DOCTOR WHO
## THE COMPLETE HISTORY

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# Welcome

"Don't forget me," says Sarah Jane Smith to the Doctor as she prepares to leave the TARDIS in the closing moments of *The Hand of Fear* [1976 – see page 90]. How could we possibly forget a companion who remains in the hearts of the viewing public to this day?

Back in 1976, companions didn't come back to *Doctor Who*. They had their adventures, then left the TARDIS, never to return. There was nothing to suggest that Sarah would be any different. It's one of the wonderful things about *Doctor Who* that it has a habit of confounding expectation and bucking convention. Perhaps as Sarah wandered away from the TARDIS, whistling a spookily clairvoyant *Daddy Wouldn't Buy Me a Bow-Wow*, that the future had already been written.

It's a great tribute to Elisabeth Sladen's performance as Sarah that the audience never really lets her go. Her three-and-a-bit series that bridged two Doctors would have been service enough to gain entry into the *Doctor Who* hall of fame as one of the series' true greats. But as an audience we were even more fortunate than that. She returned five years later for the spin-off *K9 and Company* (surely one of the finest 50 minutes of TV drama ever produced) and *The Five Doctors* [1983 – see Volume 37], then answered the call once more in 2006 when Russell T Davies required the services of an investigative journalist in *School Reunion* [2006 – see Volume 52]. Even then, when twenty-first century *Doctor Who* reintroduced Sarah to a new audience, nobody could have foreseen that it was just the start of a whole new series of exploits for both Sarah and Sladen in CBBC's *The Sarah Jane Adventures*.

Lis won the hearts of an audience in the mid-1970s; what joy that she did it all over again 30 years later. Her untimely death in 2011 made national and international news headlines. The outpouring of grief displayed how loved Elisabeth Sladen was, and her loss is still felt keenly to this day.

The three serials featured in this volume of *Doctor Who – The Complete History* show Elisabeth Sladen at her very best as Sarah. She was coming to the end of her original time on the series, but her performance is as brilliant as ever. Sarah is loyal, steadfast and brave, just as she always was – and would be again.

Looking at these episodes over 40 years after they were first broadcast, I'd go so far as to say that Sarah Jane Smith and the Fourth Doctor are still the best pairing in the history of *Doctor Who*. Elisabeth Sladen and Tom Baker's performances convince you they really are best friends, and more importantly, make you believe they could be your best friends too.

*Mark Wright – Editor*

**Below:**
"Goodbye... my Sarah Jane!"



'ELISABETH SLADEN AND TOM BAKER'S PERFORMANCES CONVINCE YOU THEY REALLY ARE BEST FRIENDS.'



# THE SEEDS OF DOOM

STORY 85

When a deadly Krynoid seed pod is uncovered in Antarctica, the Doctor and Sarah investigate. Ruthless millionaire Harrison Chase wants the pod for himself, and will stop at nothing to get it – even if it means the end of humanity...



# Introduction

*The Seeds of Doom* is one of the two stories scripted by Robert Banks Stewart that bookend the 1975/6 series. It is the pinnacle of the kind of horror seen throughout that period. Two pods have been unearthed, having been buried under the ice for thousands of years. Both crack open, attach themselves to the nearest person and turn them into a Krynoid – a lethal type of alien plant life. This ghoulish turn of events is one of the many ingredients that made this story hugely popular.

In a way, this story marks the end of an era. Producer Philip Hinchcliffe and his script editor Robert Holmes would continue to deliver many highly regarded stories the following year, but this would be the end of a short-lived collaboration between Banks Stewart and much-admired director Douglas Camfield. It was in fact the last of Camfield's many credits on *Doctor Who*. It also closed the chapter on the regular involvement of UNIT.

Sadly, none of the UNIT regulars appeared in this story. It's a shame because the Doctor often berated Brigadier Lethbridge-Stewart for wanting to blow things up, and yet in this story the Krynoid (which grew to enormous proportions) was finally defeated when it was bombed by the RAF. This was a strategy that hadn't worked for the Brigadier in *Terror of the Autons* [1971 – see Volume 16] or *The Dæmons* [1971 – see Volume 17]. It would have been a fitting reward for the Brigadier to score a final victory.

Although it is a strong fan favourite, *The Seeds of Doom* has often been criticised for the Doctor's role in events. It's said that he precipitated the catastrophic proceedings in the latter part of the story by finding and unearthing the second Krynoid seed pod, and then it's up to UNIT, rather than him, to finally defeat it. You could argue that the second pod needed to be dealt with sooner or later and, as the Doctor said when asked to assist in Part One, "You must help yourselves."

Having protected the Earth from all manner of blobby menaces since the beginning of the 1970s, the Doctor is about to cut the cord, and it's good that UNIT shows that they will be able to cope on their own for a while. ■

**Below:** The Doctor and the Brigadier work together again in 1975's *Terror of the Zygons*.



'THE SEEDS OF DOOM IS A STRONG FAN FAVOURITE.'

## PART ONE

Somewhere in Antarctica, two scientists, Moberley and Winlett, find a pod buried in the permafrost. They take it to their base camp, where Stevenson, a botanist, examines it. [1]

The Doctor is called into the World Ecology Bureau where an official, Dunbar, briefs him about the discovery of the pod.

At the base, Stevenson observes that the pod is growing.

Dunbar visits the millionaire Harrison Chase at his mansion. Chase is an obsessive conservationist, considering himself to be on a mission to protect plant life. [2] Dunbar shows him a photograph of the pod and provides him with its location. Chase summons his employee, Scorby, and tells him he has an 'errand' for him and another of his employees, Keeler.

Winlett falls asleep beside the pod. It opens and a tendril wraps itself around his arm. He calls out. Stevenson and Moberley rush in to find that Winlett's face has turned green.

The Doctor and Sarah are dropped off at the base by helicopter. Moberley takes them to the sick bay where Winlett is transforming into a tentacled creature. [3]

Moberley is contacted by the base at South Bend which inform him the medical team has been forced to turn back.

The Doctor goes with Sarah to the site where the pod was found, where he uncovers a second pod.

They return to the base and place the pod in a freezer. The Doctor tells Sarah that he thinks Winlett is turning into a 'Krynoid'. [4]

A plane lands nearby and Moberley and Stevenson help its occupants, Scorby and Keeler, into the base. They claim to have got lost. [5]

The Doctor tells Moberley that they should amputate Winlett's arm. Moberley heads to the sick bay to set things up, but on the way Winlett leaps out and attacks him. [6]


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## PART TWO

Scorby explains to Keeler that he intends to kill the base's crew and return to England with the pod.

Sarah discovers Moberley's corpse. [1] The Doctor tells Stevenson that Winlett no longer exists; he has become a Krynoid. He has gone outside, and the Doctor, Sarah and Stevenson set off after him.

Dunbar informs Chase that the bureau has received a message saying an "infection" has broken out in the base. Chase gives Dunbar his payment for his information.

The Doctor, Sarah and Stevenson search the generator plant. The Doctor explains that on planets where the Krynoid gets established, all animal life is extinguished. [2] They set off back to the base.

Scorby discovers Moberley's corpse in the sick bay. The Doctor and Sarah enter, and Scorby holds them at gunpoint. [3] Keeler ties them up in the living area and then Stevenson walks in. He inadvertently reveals that there is a second pod, and Scorby forces the Doctor to tell him where it is.

Stevenson takes the second pod from the freezer. Then Keeler ties up Stevenson and Scorby grabs Sarah and drags her outside, ordering her to lead him and Keeler to the generator plant. Once there, Scorby sets a bomb to create a fault that will blow the base to smithereens. [4] Keeler ties Sarah to a metal bar.

The Doctor manages to knock over a lamp and uses the broken glass to cut through Stevenson's bonds. Once he is free, the Doctor rushes outside – as Scorby and Keeler leave in their plane.

The Krynoid bursts into the base and kills Stevenson. [5]

The Doctor reaches the generator plant and frees Sarah. The Krynoid lunges in, but the Doctor and Sarah dodge past it and lock it inside. Then they dive for cover as the bomb detonates and the base is destroyed. [6]

## PART THREE

The South Bend team finds Sarah. [1] She wakes and spots the Doctor.

Scorby and Keeler return to Chase's mansion and present him with the pod. Chase's butler Hargreaves brings in Dunbar, who informs them that the Doctor and his assistant survived the explosion at the base.

The Doctor and Sarah meet Sir Colin Thackeray and Dunbar at the World Ecology Bureau. The Doctor thinks that Scorby and Keeler were working for someone else.

The Doctor and Sarah leave the Bureau; a car waits outside to take them to the Botanic Institute. But the chauffeur is working for Chase, and drives them to a quarry. The Doctor and Sarah flee and then lure the chauffeur into a trap, where the Doctor knocks him out. [2] Searching for clues, Sarah finds a painting by Amelia Ducat in the car boot.

The Doctor and Sarah visit the eccentric Amelia Ducat who tells them the painting in question was bought by Harrison Chase – and he never paid her for it! [3]

The Doctor drives into Chase's estate, disguised as the chauffeur, and tries to sneak in the back with Sarah. They are captured by Scorby, who takes them inside to meet Chase.

In the mansion annexe, Keeler observes that the pod is growing. [4]

Chase shows the Doctor and Sarah his greenhouse and plays a piece he calls *The Hymn of the Plants*. [5] Hargreaves arrives to inform Chase that something is happening to the pod.

Scorby leads the Doctor and Sarah through the grounds. The Doctor incapacitates Scorby, then uses a rope to lower Sarah over the wall. She is swiftly recaptured. The Doctor climbs onto the mansion roof and looks down into the annexe. He watches as Sarah is brought in and Chase holds her arm out beside the pod. The pod begins to hatch... [6]


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# PART FOUR

The Doctor leaps down through a skylight and overpowers Scorby, taking his gun. He escapes with Sarah but in the confusion the Krynoid infects Keeler.

Sarah hides in the gardens while the Doctor sneaks back into the mansion. Keeler begins to transform and Chase and Hargreaves move him to a cottage in the grounds. [1]

Scorby captures the Doctor and takes him to the compost crusher room, where he leaves him tied up in the compost machine's hopper.

Night falls. Sarah sneaks into the cottage and discovers Keeler tied to the bed. She then hides as Hargreaves returns with a plate of raw meat for him. [2]

Chase is called away by one of his guards saying that there is a Miss Ducat at the gates. He meets her in the library and pays her the money he owes.

Sarah slips into the house and manages to grab a word with Amelia, telling her that they have found the pod. [3]

Chase sets the compost crusher to start automatically in a few minutes' time.

Amelia leaves the grounds, where Thackeray and Dunbar are waiting in a parked car. She passes on Sarah's message and Dunbar decides to go in alone.

In the cottage bedroom Hargreaves finds Keeler transformed into a creature powerful enough to break free. [4]

Sarah enters the compost crusher room just in time to rescue the Doctor.

Dunbar confronts Chase, ordering him to destroy the Krynoid. Hargreaves rushes in to say that the creature is breaking free. Dunbar flees – and Chase orders Scorby to, "Get Dunbar!" [5]

The Doctor and Sarah reach the cottage to find it empty. In the darkness, Dunbar runs into the Krynoid. The Doctor and Sarah hear Dunbar's dying scream and investigate – and the Krynoid rushes towards them out of the gloom! [6]

## PART FIVE

Scorby arrives with some guards and they open fire on the Krynoid. Then the Doctor, Sarah, Scorby and two guards flee to the cottage and barricade themselves inside. The Krynoid speaks, telling the humans that they have until daybreak to deliver the Doctor. [1]

Thackeray and Ducat return to the World Ecology Bureau. Thackeray decides it is time to call in UNIT.

As dawn breaks, Chase steps outside, intent on photographing the Krynoid. [2]

At the cottage, Scorby uses a petrol bomb to startle the Krynoid, enabling the Doctor to escape in Chase's Daimler. The Krynoid lumbers after him.

Sarah and Scorby enter the mansion laboratory. Scorby tells Hargreaves to fetch some timber so they can board up the windows. [3]

Chase photographs the Krynoid, attracting its attention.

The Doctor returns to the World Ecology Bureau and warns Thackeray and Major Beresford of UNIT that the Krynoid will make Earth vegetation turn hostile. [4]

Having communed with the Krynoid, Chase is convinced the plants must win.

The mansion laboratory comes under attack from Krynoid-controlled vines. Hargreaves returns to inform Scorby that all the guards have fled.

Chase sits in his greenhouse, informing the plants that a new era dawns upon the Earth. Scorby, Hargreaves and Sarah try to bring him to his senses, but he considers himself on the side of the plants. [5]

The Doctor and Sergeant Henderson arrive at the mansion and break in. They use a military-grade defoliant to repel the foliage and rescue Scorby and Sarah, but they are too late to save Hargreaves.

The Doctor tells Scorby, Henderson and Sarah they have to move every plant outside. They are in the process of doing so when Chase locks them out – and the Krynoid looms over the rooftops! [6]


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# PART SIX

Beresford arrives with a squad from UNIT armed with a laser. [1] They open fire on the Krynoid, creating a diversion enabling the Doctor, Scorby, Henderson and Sarah to find another way into the mansion. Beresford orders his men to pull back, as their laser is ineffective against the Krynoid.

The Doctor, Scorby and Sarah start barricading the mansion lab. Henderson goes to fetch more wood; Chase knocks him out with a spanner, drags him to the compost crusher room and feeds him into the crusher. Scorby makes a run for it. He gets as far as a pond where he is dragged under by the weed. [2]

Looking for Henderson, Sarah enters the compost crusher room. Chase closes the door behind her and announces that plants have only one use for humans. [3]

The Doctor uses the laboratory radio to contact Beresford, telling him they have about 15 minutes before the Krynoid begins to germinate and eject hundreds of embryo pods. He advises a low-level attack by aircraft using high explosives. Beresford scrambles the planes.

Chase ties Sarah up and places her in the crusher hopper, then switches it on. The Doctor bursts in and stops the machine. He lifts Sarah out of the hopper, then Chase switches the machine back on and launches himself at the Doctor, falling into the hopper. The Doctor climbs out but, despite his best efforts, Chase is shredded by the machine. [4]

The Doctor uses steam from the greenhouse humidity system to blast a way through the vines and he and Sarah escape into the grounds. The planes bomb the Krynoid, destroying it and the mansion. [5]

After their ordeal, the Doctor and Sarah decide they need a holiday. But the Doctor has forgotten to cancel the TARDIS' co-ordinates, and it lands them back in the Antarctic! [6]

# Pre-production

**Above:**
A Krynoid is unleashed!

In early 1975, *Doctor Who*'s production and transmission schedule had been subject to much rearrangement when the thirteenth series was brought forward from a January 1976 start to September 1975; the decision was partly influenced by the perceived threat from *Space: 1999*, a new big-budget ITC film series produced by Gerry and Sylvia Anderson, which ITV was rumoured to have scheduled in that autumn's early Saturday evening slot. Therefore, Robert Banks Stewart's *Secret of Loch Ness* (latterly *Terror of the Zygons* [1975 – see Volume 23]) was shifted from the end of the 1974/5 series to the start of the next series; accordingly, production on *Doctor Who* ran almost continuously from September 1974 through to December 1975.

Producer Philip Hinchcliffe and script editor Robert Holmes had originally intended to end *Doctor Who*'s now 1975/6 series with a six-part story by Bob Baker and Dave Martin called *The Hand of Fear* [1976 – see page 90]. However, during September 1975 this ran into scripting problems during development and had to be deferred until the following series. Another proposed four-part adventure Eric Pringle's *The Angarath*, a serial centred on sacrifices to living rocks, had had its first two episodes commissioned on Monday 11 August with a target delivery

date of Wednesday 1 October; these drafts were delivered on Saturday 27 September. When this story also hit problems and was deferred (with Pringle subsequently delivering the final two episodes on Wednesday 10 March 1976), Hinchcliffe approached Bill Slater, head of drama serials, and asked if the upcoming 1975/6 series could be truncated to 24 episodes. Slater refused, and instead it was decided to expand a four-part idea discussed with the reliable Robert Banks Stewart – possibly as early as June 1975 – to six episodes. Since *Terror of the Zygons*, Stewart had co-scripted a BBC/Time live television serial, *The Legend of Robin Hood*, and further editions of *Sutherland's Law*, and when approached by Holmes for another script had suggested a story set on Earth.

## Alien plant

Before being pushed into the next recording block, work was quite far advanced on *The Hand of Fear*, with freelance director Douglas Camfield having been booked on Friday 27 June 1975 to helm the six-part serial from Monday 1 September 1975 to Friday 16 January 1976; he had directed *Terror of the Zygons* in March/April 1975 and since then had filmed two more episodes of the police series *The Sweeney* for Euston Films.

The director and his team had even scouted out possible locations. A potential replacement serial from Stewart would, therefore, have to be produced in some haste, with Camfield still attached to direct the new scripts.

Stewart's new storyline was based around the idea of a giant alien plant growing from an infected human; he had lived next to Kew Gardens which inspired his thoughts of a billionaire with his own collection of flora from across the world, with Holmes suggesting that a rare plant for him to acquire could be a seed pod found in the Antarctic. The idea – which emerged unintentionally as a homage to Nigel Kneale's ground-breaking 1953 BBC serial *The Quatermass Experiment*, a film version of which had launched Hammer Film Productions into the horror field two years later – was approved of by Holmes and Hinchcliffe. Both Kneale and Stewart's storylines concerned a man infected with an alien growth, which spread up his arm to transform his body into a mass of vegetation; hungry to absorb animal life, the expanding alien creature eventually threatened to spore and germinate across the Earth. In particular, Holmes liked the suggestion that the monster would not be evil *per se*, merely an organic life form following its natural pattern of growth to survive. Although he had not drawn upon it, the concept of hostile vegetable life was also familiar to Stewart from John Wyndham's 1951 novel *The Day of the Triffids*; he also recalled the 1961 *Armchair Theatre* adaptation of David Perry's play *The Trouble with Our Ivy* in which one of two rival gardnerers attempted to destroy the other's garden via the accelerated growth of an Amazonian creeper.



**Below:**
The Doctor and Sarah engage in some light pruning of the Krynoid.

# THE SEEDS OF DOOM

STORY 85

### Connections: Return visit

- Although not mentioned in *The Seeds of Doom*, the Doctor had visited Antartica once before at a crucial point in his life during *The Tenth Planet* [1966 – see Volume 8]. It was here that he first encountered the Cybermen, leading to the Doctor's very first regeneration.



Akin to episodes of *The Avengers*, a series which Stewart had written for in 1965, the writer had put forward an offbeat crime story featuring standard thriller characters and larger-than-life eccentrics; these included plant-loving millionaire Harrington Chase (later Harrison Chase) and elderly botanical artist Amelia Ducat (named after Robert Banks Stewart's music teacher at school, Miss Ducat) who was seen as light relief like a character from one of the Ealing Comedies of the 1950s (and subsequently toned down by Holmes). At the suggestion of Holmes, the monster of the piece was called a Crynoid (or Crinoid) after a lily-shaped echinoderm (a class of animals including the sea urchin). The defoliant employed against the alien was inspired by the use of similar chemical herbicides such as 'Agent Orange' deployed by the US forces during the 'Operation Ranch Hand' phase of the Vietnam War.

Due to their being developed at very short notice for an October recording, director Douglas Camfield had a great deal of input into the scripts.

To extend the narrative by two episodes, it was decided by Holmes and Stewart to append a small adventure to the start; in this case, the story of how a Crinoid pod caused the mutation of a research scientist in Antarctica. Being another homage to a 1950s science-fiction thriller – this time *The Thing* (UK title *The Thing from Another World*), which had involved a US scientific expedition in the Arctic – the idea of a creature terrorising a small group in such a remote location appealed to Holmes, Hinchcliffe and Camfield. Camfield also suggested that the alien was finally defeated by an RAF strike.

A six-part serial was commissioned from Stewart on Tuesday 30 September with a target delivery date of "as soon as possible". The scripts were delivered rapidly: Part One on Thursday 2 October, Part Two on Tuesday 7, Part Three on Wednesday 8 and Parts Four to Six on Monday 20 (these last three only one week before recording began). Because of the rapidly approaching production dates, Holmes and Camfield worked closely on editing Stewart's work together; indeed, the camera scripts gave the true names for the locations at which Outside Broadcast work would take place – indicating that these venues had already been selected.

## UNIT

One aspect of the storyline was the involvement of UNIT, which at this point Hinchcliffe and Holmes were attempting to phase out. The basic narrative involved UNIT only in the concluding episodes. By this time, Nicholas Courtney, who played the Brigadier, was distancing himself from the show; he had not been available for the recording of *The Android Invasion* [1975 – see Volume 24] in the summer, and his character had been

**Right:**
The Doctor has a lucky escape.





**Left:**
Sarah faces danger in Antarctica.

rewritten to become Colonel Faraday. Now, not only was it felt that the Brigadier took too small a role in the narrative to merit Courtney's hire, but the actor was then in a stage version of *The Dame of Sark* which had been touring the UK from the start of July prior to opening in Toronto in mid-October. Accordingly, the role traditionally allocated to the Brigadier became that of Major Beresford.

Where the Doctor hid Sarah in the gardens at the start of Part Four, he originally said that he must destroy the pod while Sarah contacted Sir Colin Thackeray at the World Ecology Bureau. The script for Part Six indicated that Chase's mansion was in open countryside, with UNIT among fields and cows.

The designer assigned to the serial was Jeremy Bear, who had previously worked on *The Mutants* [1972 – see Volume 18]. Barbara Lane had supervised costumes on numerous serials as far back as *The Claws of Axos* [1971 – see Volume 16], most recently having worked on *The Android Invasion*, while Ann Briggs, in charge of make-up, gained her first credit. Having been an effects assistant on serials such as *The Green Death* [1973 – see Volume 20], this was the first *Doctor Who* serial for which Richard Conway received a visual effects design credit. Special sound was originally allocated in September to Dick Mills and Roger Fenby (who was on attachment to the Radiophonic Workshop at the time), although the resultant material was apparently entirely realised by and credited to Mills.

As pre-production got underway, Jeremy Bear was taken ill and forced to take three weeks off; Hinchcliffe decided that Roger Murray-Leach, whose work on serials such as *The Ark in Space* [1975 – see Volume 22] he had admired, should take over. Bear's work comprised the Antarctic base sets required for the first studio session (which he researched from back issues of *National Geographic*) and the model of the base; as such, it was agreed that he would receive a credit on Parts One and Two alongside Murray-Leach. Murray-Leach informed Hinchcliffe that he believed the exterior Antarctic scenes could be accomplished convincingly on location by the use of appropriate dressing.

Some sequences for the serial were realised by Conway using models made by Mastermodels Ltd; Conway advised Camfield that the Antarctic sequences would work better if they could be staged at night.

Just before location work, a make-up test for the Krynoid effect was performed on Mark Jones for his role as Keeler on Friday 24 October; Jones had featured regularly in Granada's period drama *A Family at War*. ■



### Connections: Green music

- In the script for Part Three, Chase is described as playing 'plonking eerie music' in his greenhouse, part of "my Floriana Requiem [Floriana Suite in the script], dedicated to Linnaeus". Linnaeus was the Latinised name of Carl von Linné (1707-78), the eighteenth-century Swedish botanist who developed a system for classifying plants and animals.



# Production

**Above:** The Krynoid reaches its final stage of germination.

After three days of pre-location rehearsals booked between Saturday 25 and Monday 27 October 1975, location recording on *The Seeds of Doom* began on Thursday 30 October at Athelhampton House, six miles east of Dorchester in Dorset.

The building was the home of Robert Cooke, MP. Construction of Athelhampton House began in 1485 for Sir William Martyn, then Lord Mayor of London; it was named after King Athelstan (the house reputedly stands on the site of his palace). The venue was found by production assistant Graeme Harper, who had worked as assistant floor manager on *Colony in Space* [1971 – see Volume 17], *Planet of the Daleks* [1973 – see Volume 20] and *Planet of the Spiders* [1974 – see Volume 21]. Harper had first met Camfield when the latter was directing a BBC2 adaption of *After Many a Summer* in 1967. For *The Seeds of Doom*, Harper was seeking a Tudor house around Dorchester while production unit manager Janet Radenkovic scouted the Weymouth region. The owners of Athelhampton, the Cooke family, were intrigued by the notion of having a *Doctor Who* adventure recorded there; Harper returned a few days later with Douglas Camfield to strike the deal, the day before work began. The house had previously appeared in the movie *Sleuth*, filmed there

in 1972. Promotional literature in 1976 referred to it as appearing as 'Xanadu' in *Doctor Who* (although Chase's mansion was not named on screen). Part of the deal struck with the owners required the BBC to draw attention to the use of the house in any promotional material. At an early stage, it was also planned to record the exteriors of the WEB building at an office in Dorchester.

To allow smoother use of Colour Separation Overlay (CSO) to create the giant Krynoid (as the serial's monster threat was now named), Douglas Camfield opted to record the exterior scenes using an Outside Broadcast video camera rather than 16mm film, using two electronic cameras. Because the scripts were so late being completed, the director took a portable typewriter to location with which to plan his shots meticulously each evening for the following day, adding new dialogue to the script as he went.

The main guest star for *The Seeds of Doom* was Tony Beckley, best known for his role as Camp Freddie in the 1969 movie *The Italian Job*; in 1973, Camfield had previously cast Beckley in *Catherine the Great*, an episode of Euston Films' *Special Branch*. Having used him as a heavy in an episode of *The Sweeney* (*Stay Lucky, Eh?* filmed in June 1975), Camfield cast John Challis – who had appeared as a semi-regular in *Z Cars* since 1972 – as Scorby. Kenneth Gilbert, playing Dunbar, counted *Crown Court*, *New Scotland Yard* and *The Adventures of Black Beauty* among a packed CV, while Sylvia Coleridge (Amelia Ducat) had been directed by Camfield in *The Lotus Eaters*. Sir Colin Thackeray was Michael Barrington, with whom Camfield had worked on a two-part *Z Cars* story, *Carbon Copy*, broadcast in 1969. The UNIT team comprised John Acheson (directed by Camfield in *Paul Temple*) as Major Beresford and Ray Barron (directed by Camfield in *The Sweeney: Stay Lucky, Eh?*) as Sergeant Henderson. Playing Hargreaves was Seymour Green whom Camfield had directed in *The Troubleshooters*.



## Guest cast

Of the guest cast, Tom Baker particularly enjoyed talking to and working with Beckley and Coleridge; he and Elisabeth Sladen would also change and amend various lines of scripted dialogue as they felt necessary (such as the Doctor chiding Scorby about guns being dangerous or the Doctor asking Sarah if she had two pence for the phone in Part Three). There were a few changes made to the script during production to remove dialogue or script elements considered too strong for a family audience. These included: comments like Stevenson's "my God... look!" upon seeing the mutating Winlett in Part One; Scorby's slapping of the Doctor's face during the interrogation at Camp 5 later in the same episode; the Doctor swigging the rescue party's whisky at the start of Part Three; and Scorby's recipe for a Molotov cocktail – "Paraffin and lighter fuel. Never fails" – in Part

**Left:**
Tony Beckley as the chilling Harrison Chase.

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**Above:**
Out for a stroll in the grounds of Chase's country house.

Five. The sick bay set at the Antarctic base was originally to feature in Part Three, suggesting that the explosion destroyed only the power unit. Chase's dialogue about his ancestor Sir Bothwell Chase in Part Three was a later addition shortly before recording.

Originally, all use of firearms was to have been supervised by the industry firm of Bapty Armourers, but ultimately the BBC armourer Jack Wells was in charge of the guns which fired blanks.

The first day at Athelhampton began with the main gate scenes showing the Doctor and Sarah arriving in the Daimler limousine in Part Three (at the front gate and public car park) and continued with the Doctor's escape in the Daimler in Part Five. After this, night recording for several Part Four scenes was conducted: Dunbar's flight across the courtyard, Miss Ducat's arrival at the main gate and her conversation with Sir Colin in the Rover 3.5l, and Sarah emerging from the recess in the tower.

The next day, 31 October – Halloween – also involved day and night recording. Work began with the scenes showing guards pursuing the Doctor and Sarah beside the arches in Part Three (having cast him in *The Sweeney: Thou Shalt Not Kill!* that summer, Camfield employed David Masterman as the principal guard), followed by Scorby's men being overpowered later in the same episode. The flight of the Doctor and Sarah through a side door to the private gardens was then recorded, followed by Scorby's meeting the captured Sarah by the front door and Scorby's escape from the house in Part Six (which was not used in the final edit). The crew then moved to the ornamental gardens of the Corona to shoot the Doctor and Sarah running into Scorby in Part Three, after which sequences showing first Scorby and then the Doctor and Sarah fighting their way through visual effects' moving foliage was recorded near the Queen Victoria statue. It had been hoped to record three sequences in which the Doctor gave Sarah a piggyback across a stream to evade the guards and their Alsatians in Part Three, but these seem to have been postponed to Sunday 2 November (or possibly abandoned) because of issues with the dogs. Problems

arose when sound supervisor Vic Godrich wanted a wild track of the guard dogs barking, and used his own dog to get them started. However, a fight between the dogs began which culminated in one of the Alsatians biting through the boot of its handler, who was playing a guard. The guard dog used on location was called Tarquin and belonged to extra Patrick Milner. The Lime Walk, North Path and Bell Gate were also used for various sequences during the day.

## Humanoid Krynoid

Photocalls were held during the day for the show's stars, Tom Baker and Elisabeth Sladen, and also for Challis and the two versions of the Krynoid monster. Many of these were posed shots – notably those showing Keith Ashley in the humanoid Krynoid costume, which did not feature in any of the house OB scenes (Ashley was one of the large Krynoid operators). The humanoid Krynoid was an adapted version of an Axon outfit made by Events Suits for costume supervisor Barbara Lane for *The Claws of Axos* – albeit now painted green instead of red. The costume was dressed with tufts of hair to indicate the mutated human it once was, but these were removed before its use in later recordings. The large Krynoid – which Camfield's camera script referred to as the 'maxi-jumo Crinoid') housed two operators and was a 'walking tent' affair based on a plasticine model made by Lane and propelled by two extras who also operated both the breathing mechanism and tentacles that hung down from it. Director Douglas Camfield used many low-angled shots of the Krynoid to make it appear larger.

The first use of the large Krynoid was during the Halloween night filming, which consisted of the chase and death of Dunbar bridging Parts Four and Five. That night, the cast sat around a roaring fire in the estate cottage telling each other creepy stories until they were called to perform; playing his guitar for the cast between takes, Camfield was very much on Tom Baker's wavelength and, by convincing the star to play the serial 'for real', got what he considered to be a gritty, dangerous performance – as if the Doctor really believed in the monster; as such, Baker enjoyed working with Camfield again.

Saturday 1 November began with the establishing shot of the mansion seen from the entrance garden in Part One, and continued with the Part Three scenes on the bedside terrace showing the Doctor helping Sarah over the wall, plus scenes featuring the Doctor by the hole in the tower wall and the Doctor leaving Sarah hidden at the start of Part Four. The cameras moved to the other side of the terrace wall to record Sarah being lowered by the Doctor. A scene showing Scorby and his guards at the Queen Victoria statue was taped next.



**Left:**
Behind you!

### Connections: Wilde dialogue



The dialogue in Part Three where Amelia Ducat and the Doctor discuss the discovery of her painting in the boot of Chase's Daimler was a pastiche of famous lines pertaining to a handbag from Oscar Wilde's 1895 play *The Importance of Being Earnest*: ("A car boot?... The car is immaterial").

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## Connections: Money talks

When Scorby says, "When it comes to money, Mr Chase and I are of the same religion," the Doctor identifies the misquote as "Franklin Adams, 1881-1960, American humourist". Adams was a regular columnist for *The New York Times*. However, the quote can be attributed to French philosopher Voltaire (1694-1778). This dialogue was added to the script shortly before recording.



The crew then moved to the thatched River Cottage – which stood on the estate beside the River Piddle – to record both several establishing shots for CSO sequences and the Doctor's escape in Part Five. This was followed by the Part Four scene in which Hargreaves and Chase helped the mutating Keeler into the cottage and the Part Five scene in which Chase watched the Krynoid. Night recording at the cottage included Sarah watching Chase and Hargreaves in Part Four, Sarah and the Doctor leaving the cottage in Part Four and more establishing shots for the giant Krynoid scenes in Part Five.

Recording on Sunday 2 ran from 7.45am to 8.30pm. The first scenes to be recorded were those in which Chase met the Krynoid in the bamboo wood by the river (Part Five), Sarah being recaptured by the guards in the simulated woods area (Part Three) and the guard found strangled by the vine (Part Five). Part Six scenes showing Beresford and his laser team attacking the Krynoid were then recorded in the dovecote area; visual effects assistant George Reed made the UNIT laser canon prop. This scene was followed by the Doctor entering the mansion in Part Three. The remainder of the day was spent in the courtyard recording: Keeler being carried out in Part Four, the Doctor and Henderson's arrival in Part Five and the dumping of the plants outside the west wing which spanned Parts Five and Six. It was here that on one take, Challis found that the 'locked' door essential to the cliffhanger was in fact open, causing the actor to curse. This was immortalised on tape and screened on Sunday 1 August 1976 in *Forty Years*, part of the BBC2 television retrospective season *Festival 40*; for several years from 1991, it was also shown on a tape loop at the Museum of the Moving Image on London's South Bank.

The final day, Monday 3, was largely devoted to UNIT scenes in Part Six: Beresford and his men watching the

**Below:** Sylvia Coleridge as Amelia Ducat.





Krynoid from the promenade terrace, UNIT meeting Sir Colin at the gatehouse, and UNIT watching Red Leader's missile run from the log area. For this final day, production assistant Graeme Harper asked Barbara Lane to provide two khaki jumpers for himself and Camfield, as they were running production like an army unit; Camfield became irate, however, when he noticed that Harper sported a colonel's pips whereas he had only a sergeant's insignia. Stuntman Alan Chuntz had been booked for this day, but was not used; it was possible that he was to have doubled John Challis in Scorby's death scene. Scorby's watery demise was the final scene to be recorded on the banks of the River Piddle with Challis wearing a wetsuit under his costume. On the first attempt, the camera slid down the bank to reveal the two wetsuited special effects crew pulling Challis under; the actor was paid a bottle of brandy to perform a second take in the freezing river.

While on location at Athelhampton, Tom Baker was interviewed by John Butler for *The Universe*; the resultant article, *Time Lord has a timely attitude*, appeared on Friday 14 November. Stating, "I hate excessive violence... It's cheap, nasty and achieves nothing," Baker explained how he loved playing the hero, and his benevolent character meant that he received positive reactions from the public.

## Flu outbreak

Studio rehearsals at the BBC's Acton facility began a couple of days later on Wednesday 5 November – as did health problems for several cast members as an outbreak of flu worked its way through the team. Playing the Antarctic scientists were Welsh actor Hubert Rees (who had featured in both *Fury from the Deep* [1968 – see Volume 12] and *The War Games* [1969 – see Volume 14] and had been directed by Camfield before in *Paul Temple*, *Public Eye* and during July/August 1975 in *Thou Shalt Not Kill!*, an episode of *The Sweeney*) playing Stevenson, Michael McStay (a former regular in *No Hiding Place* who had been directed by Camfield in *Z Cars*, *Paul Temple*, *The Lotus Eaters* and most recently *Cover Story*, an episode of *The Sweeney* filmed in November 1974) as Moberley and John Gleeson (a *Genesis of the Daleks* [1975 – see Volume 23] alumni) as Winlett; at the time, Gleeson had a problem with his pelvis (later remedied by a double hip replacement) but his distinctive gait was precisely what Camfield sought for the scenes with the Krynoid.

As rehearsals got under way, model filming took place at Ealing for the material with Chase's house and the giant Krynoid on Thursday 6 November. George Reed made the mansion house

**Left:**
The Doctor and Sarah investigate.

### Connections: 749 again



- At one point, the Doctor gives his age as 749. This is consistent with the age he gave in the previous serial, *The Brain of Morbius* [1976 – see Volume 24].

**This spread:** The visual effects team works on the serial's detailed models.

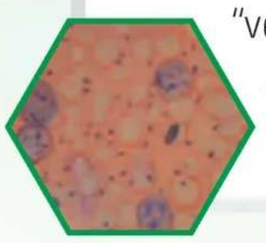
from plaster and balsa wood and Steve Drewett created and operated the Krynoid, the tentacles of which moved because of hidden air rams and wires. The giant Krynoid destroying the mansion in Part Six was shown in slow motion to give a greater sense of size. Around the same time, further model filming took place for sequences involving the Antarctic base. Visual effects designer Richard Conway devised the vac-formed Camp 5 base (complete with internal lighting, rotating weather vane and explosive cliffhanger) for Parts One and Two and the experimental generator plant in Part Two, which was filed on a miniature set covered in salt to simulate snow; the base was built by assistants Steve Drewett and Charlie Lumm from vac-formed plastic. This modelwork, which also featured a miniature helicopter, was shot on high-speed 16mm film at the Puppet Theatre at Television Centre.

The first two days' studio recording were devoted to the Parts One and Two Antarctic scenes. Scenes set in Chase's Mansion were left for the third and final studio block, thus neither Beckley nor Seymour Green as Hargreaves were required. Shortly before recording, a script discrepancy was noted in the dialogue for Part Two where Keeler and Scorby knew about there being *two* pods; this was amended to have them refer to only the first pod.

Studio recording commenced on Monday 17 and Tuesday 18 November

### Connections: Schizo-whats?

- When examining Winlett's blood under a microscope, the Doctor finds "schizophytes" – plant bacteria. This micro-organism reproduces through fission – dividing in two – thereby turning Winlett's blood into "vegetable soup" as the Doctor so colourfully puts it.







in studio TC4 at Television Centre; recording would run between 7.30pm and 10pm on all six planned evenings. The Ardea Photographics images used on the serial were taken by E Mickleburgh and featured three scenes from Adelaide Island, Australia showing a trapped iceberg, sunset and early morning light.

## Infected make-up

Recording for Part One was dictated by Winlett's mutating stages, beginning with Gleeson in partially infected green face make-up (Phase A) for where Moberley and Stevenson found him in the lab. After this, Gleeson went to be made up more and don the Krynoid body (Phase B) while the two scenes set in Dunbar's office were recorded. Recording resumed with scenes showing Winlett in the sick bay following the Doctor and Sarah's arrival. A small amount of out-of-sequence recording then allowed a later Antarctic lab scene to be recorded while Gleeson's facial make-up was progressed again to the 'bipedic Krynoid' stage (Phase C); the Krynoid emitted an earthy rattle, its voice distorted in the same way as the Zygons' had been in Camfield's previous serial.

Recording continued to the episode climax, after which Gleeson had all his make-up removed and the scene in which the Doctor and Sarah arrived at the camp was recorded, followed by a number of Colour Separation Overlay (CSO) shots involving location material. CSO was used to show the Doctor, Sarah and Stevenson against five feet of 16mm Antarctic stock film (a plan to CSO the Doctor over a shot of the model base in Part Two was abandoned). With Gleeson as the uninfected Winlett, the opening Antarctic lab scenes were recorded. Visual effects assistants John Brace and Charlie Lumm made the operating Krynoid pods; the opening of the pod was recorded on videodisk; the tendril was uncoiled from Gleeson's arm, and this was then played in reverse onto the recording tape.

With these scenes completed, Kenneth Gilbert went back to his dressing room to change and noticed some odd spots on his back – the first sign that he had contracted chicken pox from his daughter. After a visit from his GP at his home at the BBC's request, it was soon clear that he would not be able to work for the next three weeks.

The following evening, Tuesday 18, Part Two was recorded largely in set order, starting with all the scenes in the crew quarters, then the Arctic lab, followed by sick bay and the passage outside it; the final scene from Part One was also re-recorded to be less frightening. Most

### Connections: Amadeus



- The Doctor references the "perfect pitch" of Wolfgang Amadeus Mozart when confronting Scorby. Mozart (1756-91) was a famed Austrian composer. The dialogue referring to perfect pitch was an unscripted addition by Tom Baker.

### Connections: Jack's house

- When Scorby asks the Doctor where the plant that came out of the pod is, he and Sarah paraphrase the children's cumulative nursery rhyme *This Is the House that Jack Built* which dates back to at least 1755.



of the Krynoid scenes, with Gleeson now in full monster outfit, were recorded at the end of the evening in the power unit reactor room; there was also a brief scene showing the creature returning to the base. This episode used four feet of 16mm stock film detailing a plane taxiing through snow for Scorby and Keeler's departure. Michael McStay and John Gleeson also recorded voice-overs during the studio session. There was a 15-minute overrun required to complete recording so as not to have to re-erect any of the Antarctic sets. After recording, McStay was involved in a bad car crash while on his way back to his flat with his wife. The actor was hospitalised with a suspected fractured skull and broken leg. He was visited in hospital in Roehampton by both Camfield and Camfield's wife, Sheila Dunn. He was able to recover sufficiently to perform the OB recordings at the start of December with a false beard hiding his facial scars.

Rehearsals continued from Tuesday 18 November for another fortnight leading up to the second block, which also took place in studio TC4. Concurrent with production, preparations for a prospective *Doctor Who* film to star and be partly written by Tom Baker continued. Baker had now interested director James Hill in the project, and on Tuesday 25, Baker and Hill indicated that they wanted to take out an 18-month option for the movie rights; a meeting was soon set up between Hinchcliffe and Hill with Baker's agent, Jean Diamond.

Recording on Monday 1 December concentrated on scenes for Parts Three and Four, starting with Part Three scenes in the special projects lab at Chase's mansion, up to the start of Part Four where stuntman Terry Walsh doubled for Tom Baker as the Doctor leaped through the sugar-glass skylight from the small roof set; this stunt was originally scripted to have the Doctor landing on a table which snapped on impact. While the reverse shot of the pod opening was prepared for recording on videodisk, a brief scene showing the Doctor at the top of a staircase was recorded. Other Part Three scenes recorded next included: the Doctor and Sarah's visit to Amelia Ducat's home; Chase meeting the Doctor and Sarah in the library and the subsequent scene in the general lab; Chase playing the *Hymn of the Plants* in the main greenhouse and the Doctor moving along the mansion corridors. At the end of the evening, a special effects shot of a vine breaking the telephone cable for Part Five was recorded, plus the opening and closing titles to Parts Three to Six.

Recording for Part Four on Tuesday 2 again had to allow make-up breaks for Mark Jones, who played the mutating Keeler; in the first stage – as seen in the opening scenes in the special projects lab –



**Right:** Sarah is rescued – but where's the Doctor?



**Left:**
Sarah is thrilled to be on holiday.

his head and arms were stained green, after which he went back to make-up. Scenes in the general lab for Part Four and one for Part Five (Scorby and Sarah returning to find Chase gone) were recorded next before the cameras moved to the cottage bedroom. Jones performed his next scene wearing the Krynoid body but with his face still visible, and then returned to make-up while Scorby's hurling of his Molotov cocktail in Part Five and the library scene between Chase and Amelia were recorded. After the scene of Sarah entering the cottage, Elisabeth Sladen was asked to dub some noise of her in the building because she had performed the scene silently; she refused, saying that Sarah had been intentionally avoiding making any noise. For the scene where Sarah saw Keeler, Sladen avoided seeing Jones in make-up prior to the take to ensure that her reaction was genuine. Returning to the cottage bedroom, Jones performed two scenes in the final stages of mutation, and then donned the full Krynoid costume for the scene in which the creature escaped. A number of mansion corridor scenes were then recorded, followed by all Dunbar's office scenes for Parts Five and Six and Chase on the radio in the general lab at the start of Part Five.

Rehearsals for the final studio block commenced on Wednesday 3 December, ahead of two further days' OB recording on Sunday 7 and Monday 8 at the Buckland Sand and Silica Company Ltd at Buckland in Surrey. On Saturday 6, while en route to the location for the following day, Tom Baker asked for the coach to stop so that he could drop in on a local household and view *The Android Invasion* Part Three with Elisabeth Sladen joining him so that she could discuss it on the phone with her father later on. The crew was based at the Post House Hotel in Horley.

Recording from 9.30am on the Sunday morning began in the sandpits with the sequence in which the chauffeur stopped the car and attacked the Doctor and Sarah. The chauffeur was played by stuntman Alan Chuntz, a rare credited appearance after many years' work on *Doctor Who* (including Camfield's *The Invasion* [1968 – see Volume 13] and *Inferno* [1970 – see Volume 16]).

## Antarctic scenes

Location recording continued with the Antarctic scenes. The quarry was sprayed with granulated polystyrene and a foam, which dried quickly to a crunchy consistency (falling special effects snow was later superimposed on many of these shots to simulate a blizzard). The first two scenes planned for recording – the Krynoid beside the power unit and the Doctor and Sarah's arrival – were postponed to the following day, so recording began in the trench where the Doctor found the second pod, followed by the return of the Doctor, Sarah and Stevenson to the camp in Part Two. The remainder of the evening through to 7.30pm was spent recording scenes at the power unit (a wall with a door set into it) showing both the Doctor's party arriving and leaving and the Krynoid on a snowy ridge.

Monday 8 began with the completion of the fight between the Doctor and the chauffeur at the hopper from 9am; here,

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**Above:** Tom Baker and Elisabeth Sladen on location.

Terry Walsh doubled for Baker. Gleeson then performed his single scene as Winlett (the discovery of the pod), after which two Part Two sequences outside the camp were recorded (Scorby with Sarah captive and the Doctor searching for Sarah). Most of the rest of the afternoon was spent on scenes on the snowy ridges, culminating in the cliffhanger to Part Two and the arrival of the Marines (a late addition to the script and replacing the originally planned medical team) in the Swedish-built Aktiv Fischer Snow-Trac ST4 in Part Three. Dr Chester was played by Ian Fairbairn, who had three previous *Doctor Who* credits (*The Macra Terror* [1967 – see Volume 10], *The Invasion* and *Inferno* – the last two for Camfield, since when Camfield had also cast him in an episode of *Van der Valk*).

The final sequence to be recorded, in failing light through to around 4.30pm, was the closing scene in which the Doctor and Sarah appeared outside the newly materialised TARDIS. This sequence was rewritten on location as a more light-hearted series conclusion and had already been reworked by Robert Holmes. The original closing scene had the Doctor and the holidaying Sarah emerging from the TARDIS to find themselves back in Antarctica. The Doctor explained that he must have forgotten to cancel the course co-ordinate programme: "You remember we originally intended to come out here in the TARDIS and then decided that an aeroplane would be less conspicuous. The TARDIS is a bit like a lift, if you press the button for the second floor and then the button for the basement, you've got

## Connections: Plant talk

- Miss Ducat says she was near Chase's home visiting Lady Chandley to paint a "rare hibiscus", to which Chase replies, "Ah yes, the Venezuelan gobbo" – gobbo being the common name for the hibiscus plant.



to go to the second floor before you..." Whereupon Sarah pushed the Doctor back inside the TARDIS, saying: "Let's get on our way before I freeze to death..." During work on the scene as recorded, the original TARDIS prop, used since 1963 with various modifications over the years to turn it into a portable flat-pack construction, collapsed on top of Tom Baker and Elisabeth Sladen, and plans were made to build a new one for the next series. On Friday 12 December, the *Dorking Advertiser* ran an article entitled *Who's in Town? The Time Doctor* which covered the OB work the previous Sunday.

With a recovered Gilbert rejoining the cast, recording in TC8 on Monday 15 December began with the postponed Dunbar scenes on a number of sets: the general lab and greenhouse scenes in Parts One and Three, the study/library in Parts Two and Four and the two Part Three scenes in Dunbar's office. Recording in Dunbar's office also included the scene between Sir Colin and Amelia in Part Five. Sylvia Coleridge was released from camera rehearsals that morning to attend the readthrough for her next job; two episodes of the BBC1 nursing drama *Angels*.

## Set-by-set recording

Part Five was then recorded on a set-by-set basis, starting with all the downstairs cottage scenes and then doubling back for the two brief downstairs scenes in Part Four. The large Krynoid tentacle was mounted on a trolley and pushed by Conway, Brace and Reed. The cameras then moved over to the linked sets of the general lab and greenhouse for the Part Five scenes in which the plants attacked Sarah's party (the plant close-ups were recorded on videodisk so they could be slowed down or played backwards).

Recording concluded with the corridor scenes at the very end of the episode. Recording overran by 30 minutes because of the extra scenes added to the schedule due to Gilbert's illness.

On Tuesday 16 December, a morning recording was scheduled for between 11am and 12 noon in the cold winter air outside the main doors of Television Centre, which featured as the exterior of the WEB building in two brief scenes in Parts Three and Five; to capture the scenes, the exit doors to the studio were opened and cameras wheeled outside.

In the evening recording session, the Part Five telephone conversation cutting between the general lab and Dunbar's office was recorded first, followed by the first hint of the Krynoid's attack on the general lab in Part Five. Part Six's general lab scenes were then recorded in order, followed by Part Six's corridor scenes. Inserted during recording was 17 feet of 16mm stock film which showed five RAF Phantoms both in flight and firing missiles; this was supplied by World Backgrounds for use as the attack in Part Six.

The 1975/6's final principal recording took place on the compost crusher room set (the crusher – originally referred to as the BioCycler – constructed by John Brace) for scenes in Parts Four and Six. By now, Baker was losing his temper with the script which, he remarked, was only fit to be fed into the shredder prop with all the other rubbish. This outburst was observed in the control gallery by Robert Banks Stewart, who descended to the studio floor; a speechless Baker then defused the situation with an apology. Camfield was bothered by



### Connections: "Done!"

- Amelia Ducat asks whether Chase is going to settle his account in guineas, to which he replies, "Pounds." Although a guinea was not a currency as such by this stage, it was still a term used to settle accounts in 1976, being worth one pound and five pence in decimal currency.



**Above:** Winlett and Moberley are about to uncover an alien menace...

the originally suggested action in the script in which the Doctor threw Chase into his own crusher and offered his team 20p if anyone could come up with a solution; assistant floor manager Sue Shearman won, suggesting that Chase could fall into the crusher accidentally in his struggle and that the Doctor was unable to save him.

Recording overran by another 15 minutes, again because of rescheduling all of Gilbert's postponed scenes. As the cast departed for Christmas, Sladen announced her decision to leave *Doctor Who*, having been forced to turn down a movie role because of her commitment to the show; she agreed, however, to stay on for the first two stories of the next series. With little else lined up, she told Hinchcliffe that she would like to be written out in the New Year while Sarah was still popular.

On Friday 19 December, 27 CSO shots of the two-man Krynoid for the final two episodes were recorded in studio TC4 between 7.30pm to 10pm, completing recording on *Doctor Who*'s 1975/6 series.

The Doctor arrived on Radio 2 on *Pete Murray's Open House* on Christmas Eve with Tom Baker featuring 'in character' as the Time Lord during a live broadcast. The TARDIS materialised and the Doctor emerged with his alien friend This who had come from the planet Thus to be wished a merry Christmas from Radio 2; the Doctor then went five minutes ahead in time and returned later in the show. ■

**PRODUCTION**

**Thu 30 Oct 75** Athelhampton Hall, Athelhampton, Dorset (Main Gate/Log Track/Tree Area/Courtyard/Gatehouse/Car in Park/Hole in Tower)

**Fri 31 Oct 75** Athelhampton Hall (Arches/Side Door/Front Door/Ornamental Gardens/House/Foliage/Wood Area)

**Sat 1 Nov 75** Athelhampton Hall (House/Terrace Area/Hole in Tower/Terrace Wall/Queen Victoria Statue/Cottage Area)

**Sun 2 Nov 75** Athelhampton Hall (Bamboo Wood/Simulated Wood Area/Dovecote Area/Courtyard)

**Mon 3 Nov 75** Athelhampton Hall (Promenade Area/Gatehouse Area/Main Gate Area/Log Area/Riverbank)

**Thu 6 Nov 75** Ealing Film Studios: Model filming

**Mon 17 Nov 75** Television Centre Studio 4: Part One

**Tue 18 Nov 75** Television Centre Studio 4: Part Two; retake for Part One

**Mon 1 Dec 75** Television Centre Studio 4: Part Three; Special Projects Lab for Part Four

**Tue 2 Dec 75** Television Centre Studio 4: Part Four; General Lab, Cottage Bedroom, Dunbar's Office for Part Five; Dunbar's Office for Part Six

**Sun 7 Dec 75** Country Road, nr Betchworth, Surrey (Int Limousine); Buckland Sand and Silica Co Ltd, Buckland, Surrey (Hopper Area/Trench/Camp/Power Unit/Ridge)

**Mon 8 Dec 75** Buckland Sand and Silica Co Ltd (Hopper Area/Power Unit/Camp/Trench/Ridge/Arctic Wastes)

**Mon 15 Dec 75** Television Centre Studio 8: Part Five; General Lab and Greenhouse for Part One; General Lab and Dunbar's Office for Part Three; Chase's Library for Part Two; Chase's Library and Cottage for Part Four

**Tue 16 Dec 75** Television Centre Main Entrance (World Ecology Bureau); Television Centre Studio 8: Part Six; General Lab and Dunbar's Office (remount) for Part Five; Compost Crusher Room for Part Four

**Fri 19 Dec 75** Television Centre Studio 4: CSO shots of giant Krynoid

# Post-production

In editing, Philip Hinchcliffe forced Douglas Camfield to remove a particularly harrowing sequence from Part One which showed the suffering Winlett hearing the approaching plane, turning his head to stare at the roof, attempting to rise and then giving an agonising groan as he sank back again. The remaining cuts were largely for timing reasons. Part Two lost some shots of the Krynoid watching the Doctor's party in the snow and later struggling to open the power unit door, plus a sequence of Scorby and Keeler searching for the pod in the lab and then finding Moberley's body in the sick bay ("Stiff as a board," remarked Scorby). Other trims to Part Two included shots of the Doctor running through the snow towards the power unit, and a short scene of the Krynoid entering the base before attacking Stevenson, as well as another shot of the creature leaving the station after the killing. Also dropped was the Doctor urging Sarah to get as far away from the power unit as possible when they emerged, trapping the Krynoid inside.

Part Three lost several sections: in the opening scene at Chase's mansion, dialogue in which Scorby told his boss how

**Above:**
The Doctor and Sarah evade capture.



**Right:**
Sarah tackles Scorby (played by John Challis).

difficult it had been getting the pod was trimmed; a lab scene in which Keeler told Chase that the pod was already changing was cut; the Doctor remarking to Sarah that "news travels fast from the South Pole" after the attack by the chauffeur and some subsequent dialogue about Amelia Ducat ("Hardly a passion for a gunman!"); a brief Outside Broadcast sequence in which the Doctor entered the house was removed; also, a short scene in which Keeler expressed his concern at the sound of gunfire outside, while Chase claimed to have seen the pod move, was lost because the gunfire related to the piggy-back sequence at the stream which had been deferred or abandoned. Part Four lost numerous brief moments including Scorby telling the Doctor to say his prayers when placed in the crusher, intercutting shots of Sarah creeping around the mansion with shots of the Doctor in the crusher, Scorby sending the guards after Dunbar, and a short sequence showing the Doctor and Sarah running from the cottage.

## Geoffrey Burgon

In Part Five, which overran, both an OB sequence in which Chase left the house with his camera and a brief scene in which Chase watched Sergeant Henderson in the mansion corridor were dropped along with some CSO shots of the Krynoid. Part Six also lost some CSO shots of the Krynoid.

Parts One and Five of the serial were second edits; the remaining episodes were first edits.

As with *Terror of the Zygons*, Camfield used composer Geoffrey Burgon in preference to the series' usual musician, Dudley Simpson. Burgon contributed around 55 minutes' conventional music for this, his second and final *Doctor Who*.

Music recording – with Burgon playing the clavichord alongside a five-man orchestra playing pianos, celeste organ, bass clarinet, alto flute, harp, 32-inch tympani, violin and double-stopped cello – took place at Lime Grove music studio from 7.30pm to 10.30pm on Thursday 15 January for Parts One and Two, from 7.30pm to 10.30pm on Thursday 29 January for Parts Three and Four, and from 10am to 1pm on Thursday 12 February for Parts Five and Six. In addition, Burgon spent five days at the BBC Radiophonic Workshop adding electronic elements to his score in the form of modulation for the bass clarinet and echos for the clavichord.

The episodes were dubbed in early January 1976. Part One on Thursday 8 January, Two on Friday 9, Three (edited on Monday 12) on Monday 19, Four on Thursday 22, Five (edited on Thursday 15) on Monday 2 February and Six on Tuesday 3 February. Panic ensued during January when the Part One master tape was misplaced shortly before broadcast; with the spool lost in a library of identical tapes, consideration was given to re-editing the existing material, but fortunately the errant print was unearthed in time for transmission. ■

# Publicity

- Designer Ian Scoones' visual effects on *Doctor Who* formed the basis of an article about the series' production – *Ian's tricks put fantasies in focus* by Nigel Nelson – in the *Evening Post* on Tuesday 27 January 1976 in the week before *The Seeds of Doom* began.

- The *Radio Times* listing for Part One of *The Seeds of Doom* in some areas incorporated a piece of artwork by Frank Bellamy showing the Doctor and Sarah in an icy climate.



**Dr Who**

starring **Tom Baker**
in *The Seeds of Doom* by
ROBERT BANKS STEWART:
**The discovery of a vegetable pod, buried deep in the icy wastes of the Antarctic, leads the Doctor into a terrifying adventure.**

Dr Who.....TOM BAKER
Sarah Jane Smith.ELISABETH SLADEN
Harrison Chase.....TONY BECKLEY
Scorby.....JOHN CHALLIS
Arnold Keeler.....MARK JONES
Richard Dunbar..KENNETH GILBERT

Incidental music by GEOFFREY BURGON
Script editor ROBERT HOLMES
Designers ROGER MURRAY-LEACH, JEREMY BEAR
Producer PHILIP HINCHCLIFFE
Director DOUGLAS CAMFIELD

**Left:**
*Radio Times* listing with artwork by Frank Bellamy.



- On the day of transmission for Part One, Mary Duffy discussed the serial's problems with Philip Hinchcliffe in *Why Dr Who's tale of doom caused panic at the BBC*. The producer recounted the issues of flu, car crashes, chicken pox and missing tapes which had hindered *Dr Who and the Seeds of Doom* [sic]. A trailer for the new serial was screened on the day of transmission, featuring the discovery and hatching of the pod.

- There was also some publicity for Part Two in *The Sun*, which ran a piece about costume designer Barbara Lane titled *Barbara is Mum to a Monster*.

**Left:**
The Krynoid waits patiently.

# Broadcast

- *The Seeds of Doom* changed time slots during its run; Part One was scheduled late after an extra *Tom and Jerry* cartoon, Part Two ran early because of the Winter Olympics coverage and a special edition of *Match of the Day*, and Part Three was scheduled later because of FA Cup football coverage.

- *The Seeds of Doom* maintained impressively high ratings; its first and last episodes were in the top 20 shows of the week. The main opposition came in the form of the partially networked talent show *New Faces*; there was also overlap around the ITV regions with the pop show *Supersonic* (LWT: Ulster), American crime-fighting illusionist adventure with *The Magician* (Southern), *Candid Camera Classics* (Southern), the animated sitcom *The Flintstones* (Anglia), the US domestic sitcom *The Brady Bunch* (Ulster), the filmed adventure series *The Adventurer* (LWT) and other science-fiction series such as *Space: 1999* (Westward), *The Six Million Dollar Man* (ATV) and the animated *Return to the Planet of the Apes* (ATV, Anglia).

- Several reviewers latched onto the alien pod theme, comparing Part One with the 1956 science-fiction movie *Invasion of the Body Snatchers*. In the *Daily Telegraph* of Monday 2 February, Sylvia Clayton remarked in the review *Intergalactic pod now faces Dr Who* on both the Krynoid threat and Tom Baker dressing like 'an Oxfam jumble sale'. The same day in *The Guardian*, Peter Fiddick's *When Daniel Fryer and Caroline Simpson express their views... they are not to be brushed lightly aside. And what they said... was that Mary Whitehouse should stop wittering on about Dr Who* saw the journalist taking a look at the start of the new serial in the wake of attacks by the country's self-appointed moral guardian; he felt that Part One was 'a bit boring [...] strong on the chat and a bit short on the horror' and then picked up on the comments made by two correspondents – aged 51 and 10 respectively – in *The Guardian* the previous Friday, again emphasising the need for parental control of family viewing.

- On Sunday 7 March, the day after the serial's final episode was broadcast, *The Sunday Times*' Professor Alan



**Right:** Scorby has an explosive end in mind for the Antarctic research base.

Thompson commented on the morality of *Doctor Who*'s scientist hero in *Dr Who's Value*, and recommended it for both children and grown-ups declaring: 'In Tom Baker, the BBC has the perfect Dr Who.' Shaun Usher, a television critic with the *Daily Mail*, picked up on Mrs Whitehouse's criticism in his piece *Only tiny tots take mummies seriously* on Monday 2 February, but went on to say that it was the responsibility of parents to stop very small children from seeing potentially frightening material.

- Saturday 7 February saw a discussion between reporter Bronwen Balmforth and Barbara Lane about the Krynoid appearing in *The Sun*. Passionate about books, Tom Baker recorded an edition of BBC2's *Read All About It* on Saturday 7 February in which he chose the paperbacks of the week with host Melvyn Bragg; this was broadcast the next day and promoted in the *Radio Times* with a picture of Baker's Doctor.

- Meanwhile, the discussions about whether *Doctor Who* was suitable for children continued in the press, with the show getting overwhelming support from the 11-year-olds at Smallwood Junior School in Tooting in *So who's afraid of that Dr Who?* in the *Evening News* on Thursday 12 February. Class 4M took two days to interview 385 children in the infant and junior parts of the school: 80 per cent watched *Doctor Who* and most enjoyed it, with only 10 per cent of mainly younger children finding it frightening. The youngsters had heard of Mrs Whitehouse and thought she was a government official who could ban the show.



**Above:** Moberley won't make it out alive.

- Douglas Orgill's interview with Elisabeth Sladen appeared in the *Daily Express* on Thursday 19 February under the title *It's Sarah Jane – star of scream*, with the show's co-star discussing the wide fan base which the series attracted; this was one of the various press items fuelled around Mary Whitehouse's complaints. 'We're filming some new *Dr Who* [sic] adventures soon,' commented Sladen, 'but Sarah Jane can't go on for ever, obviously.'

- The *Doctor Who* production office received various letters about the serial. Despite Mary Whitehouse's comments in the press, by Friday 20 February the team had only received one letter of complaint. A letter from Colin R Thorpe on Sunday 22

February objected to the violence in Part Four (while adding that he liked Terry Scott and June Whitfield in the sitcom *Happy Ever After*). Simon Kelsey wrote on Friday 27 February to say that this *Doctor Who* serial 'is not like a proper programme and moor [sic] like a thriller'. A letter from Shendon Tongue on Saturday 6 March indicated the viewer liked both the character of Harrison Chase and the mutation of Keeler. On Thursday 11 March, nine-year-old Steven Matthews and Angela Adam both wrote letters saying that they enjoyed the story.

- There was then a letter-writing exercise from All Saints First School in Ilkley on Sunday 21 March where Headmaster AC Heslop forwarded letters written by youngsters following their discussion of television and their 'general concern about the treatment of *Doctor Who*'; the comments included 'I think you have spoilt *Dr Who*' (age seven), 'I do not like *Dr Who* because it has turned into a nasty film', 'I wish you would put *Dr Who* back as it was' (age seven), 'it terrifies me' (age eight), 'make *Dr Who* less frightening' (age seven) and one letter saying that the young viewer liked the Daleks. Also on Wednesday 24 March, a lady wrote to protest against a spectacle which was 'disgusting to me as it depicted a man who was all covered with shiny spots'.

- *Doctor Who* was lampooned as *Doctor Poo* in a booklet which came with issue 39 of the IPC comic *Monster Fun*, dated Saturday 6 March. Fifteen-year-old David Montgomery of Huddersfield wrote to the *Daily Mail*, and his letter – printed on Saturday 20 March – pointed out a flaw to Chase's plan to kill off animal life: 'With no animals providing carbon dioxide for the plants to photosynthesise (make food), surely they would die off within a few hundred years – and quicker if they all grew to the size of the "Krynoid"!'

- Following broadcast, Mary Whitehouse continued to criticise the series; on Monday 5 April, she again condemned its content ("obscene violence and horror") in her delivery of the paper



**Right:**
The morning after for Sarah.

**Below:**
The Krynoid wants you!



*Promoting Violence* at a Royal College of Nursing Conference – 'The Violent Society' – in Harrogate, as reported the following day in *The Sun* (*Mary slams 'horrors' of Dr Who*), her comments including 'strangulation – by hand, by claw, by obscene vegetable matter – is the latest gimmick, sufficiently close up so that they get the point, and just for a little variety, show the children how to make a Molotov cocktail'.

In autumn 1976, it was decided that *The Seeds of Doom* should be one of three serials repeated before Christmas to bridge the enforced gap between *The Deadly Assassin* [1976 – see Volume 26] and *The Face of Evil* [1977 – see Volume 26]. *The Seeds of Doom* was provisionally scheduled for Saturday 11 December in a 90-minute slot; on Friday 3 December, Camfield wrote





**Left:**
The Doctor hasn't come all this way to discuss the weather.

out detailed notes on how to remove between six and nine minutes' worth of material from each episode (the largest portion being from Part Three). However, in the following few days it was decided to schedule a 1975 Gerry Anderson pilot film *Into Infinity* (AKA *The Day After Tomorrow*) in its place.

**Left:**
Scorby and Keeler have a nasty end in mind for Sarah.

*The Seeds of Doom* was sold to many overseas territories, with the Netherlands first showing it from July 1976 on TROS as *De zaden van het kwaad*; as a result of viewer complaints about horror and violence, TROS dropped *Doctor Who*. The United Arab Emirates broadcast the serial in June 1977, Australia from March 1978 (uncut with a 'G' rating) and the United States from October 1978 in a package of stories sold to the USA via Time Life; the episodes were edited and an expository narration by actor Howard da Silva was dubbed over them. Gibraltar took the serial in 1979, as did New Zealand,




**Above:** The original TARDIS prop was retired after *The Seeds of Doom*.

Chile, Mexico, Nigeria, Canada and Brunei. In the 1980s, Costa Rica broadcast *The Seeds of Doom* in February 1980, Puerto Rico and Colombia in March 1980, Hong Kong in June 1980, followed by Ecuador, Nicaragua and Brazil throughout the rest of that year. In 1981, the serial saw broadcasts in Swaziland and Venezuela and Honduras (unknown airdate). The story was dubbed into Spanish, Arabic, French and Galician. The serial was remarketed in the United States in the early 1980s by Lionheart; it was also screened as a TV movie of two hours and 16 minutes' duration.

- During a third wave of overseas sales for *Doctor Who*, the mid-1980s saw *The Seeds of Doom* broadcast in Saudi Arabia in 1985, for the Armed Forces Network, Trinidad & Tobago and Barbados/Saint Lucia between May and October 1986, and finally Spain in May 1988.

- SuperChannel showed *The Seeds of Doom* several times on satellite in August/September 1987, July to September 1988 and May 1989 (when it also aired as a three-part version); it was also screened on UK Gold in episodic and compilation forms from October 1993. BBC Prime aired the story in March/April 1998. New Zealand repeated the serial in March 2001.

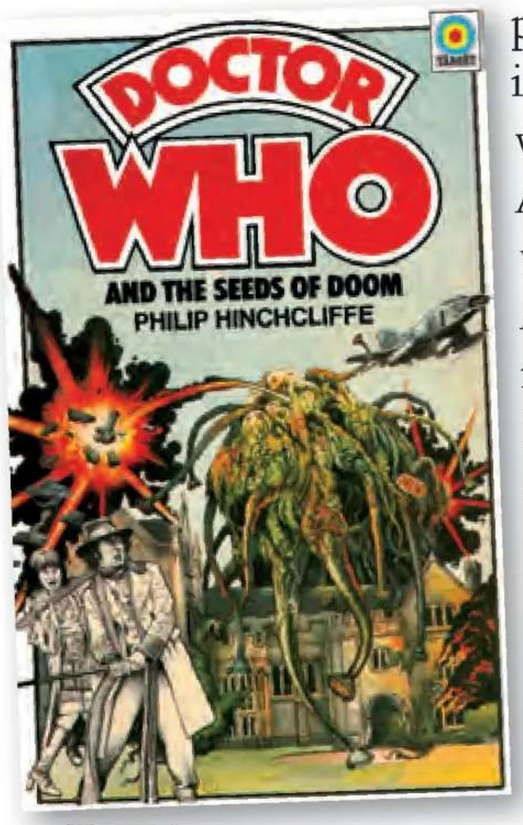
- *The Seeds of Doom* would be the final *Doctor Who* serial directed by Douglas Camfield. Influenced by concerns for his health and the stress of directing on a demanding show such as *Doctor Who*, his wife Sheila Dunn reportedly asked him not to take any more assignments on the programme. At the time of the conversation, the couple were in the vicinity of Ely Cathedral, where the director swore at the high altar that he would abide by his wife's wishes.

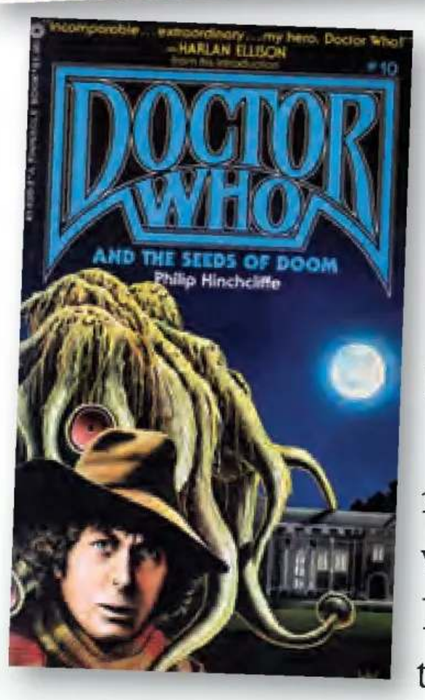
## ORIGINAL TRANSMISSION

| EPISODE | DATE | TIME | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|---|---|---|---|---|---|---|
| **Part One** | Saturday 31 January 1976 | 6.00pm-6.25pm | BBC1 | 24'10" | 11.4M (16th) | 59 |
| **Part Two** | Saturday 7 February 1976 | 5.30pm-5.55pm | BBC1 | 24'09" | 11.4M (30th) | - |
| **Part Three** | Saturday 14 February 1976 | 5.55pm-6.20pm | BBC1 | 24'51" | 10.3M (32nd) | - |
| **Part Four** | Saturday 21 February 1976 | 5.45pm-6.10pm | BBC1 | 24'26" | 11.1M (23rd) | - |
| **Part Five** | Saturday 28 February 1976 | 5.45pm-6.10pm | BBC1 | 25'06" | 9.9M (26th) | - |
| **Part Six** | Saturday 6 March 1976 | 5.45pm-6.10pm | BBC1 | 21'51" | 11.5M (15th) | - |

# Merchandise

Philip Hinchcliffe novelised Robert Banks Stewart's scripts as *Doctor Who and the Seeds of Doom*, abridging the dialogue and removing the Amelia Ducat subplot. Written in his final months as producer, this was Hinchcliffe's first novelisation and was published in paperback by Target in February 1977 with a cover by Chris Achilleos; the hardback was issued by WH Allen the following month. An American Pinnacle Books edition with a cover by David Mann and foreword by Harlan Ellison appeared in March 1980. The British edition was also rebound with Terrance Dicks' *Doctor Who and the Deadly Assassin* to form one of Star's *Doctor Who Classics* books in May 1989.




*The Seeds of Doom* was released on VHS by BBC video in August 1994. It was released as a two-disc DVD by BBC Worldwide in October 2010 along with the following extras:

- **Commentary** with actors Tom Baker, John Challis, Kenneth Gilbert and Michael McStay, producer Philip Hinchcliffe, writer Robert Banks Stewart, replacement designer Roger Murray-Leach and Joggs Camfield (son of the director, the late Douglas Camfield)
- **Isolated music** – option to watch the episode with the isolated music score
- **Subtitle production notes**
- **PodShock** – cast and crew look back at the making of the story. With actors John Challis, Kenneth Gilbert and Ian Fairbairn, producer Philip Hinchcliffe, writer Robert Banks Stewart, production assistant Graeme Harper, original designer Jeremy Bear, design assistant Jan Spoczynski, visual effects designer Richard Conway and composer Geoffrey Burgon
- **Now & Then: The Locations of The Seeds of Doom** – this feature visits Athelhampton House, a quarry in Reigate and the BBC Television Centre to explore the locations used in *The Seeds of Doom*
- **Playing in the Green Cathedral with Geoffrey Burgon** – composer Geoffrey Burgon talks about his involvement in *Doctor Who*
- **So What Do You Do Exactly? with Graeme Harper** – Graeme Harper explains what the jobs of a production assistant and a production unit manager entail
- **Stripped for Action – The Story of Doctor Who Comics: The Fourth Doctor** – a series on the Doctor's comic-strip adventures which looks at the portrayal of the Fourth Doctor in the pages of *Doctor Who Magazine*'s regular graphic stories. With former *Doctor*




**Above and below:** The video and DVD releases of the story.

**Left:** Novelisation covers by Chris Achilleos and David Mann.



*Who Magazine* editors Dez Skinn, Gary Russell and Alan Barnes, writer Pat Mills, artist Dave Gibbons and consultant Jeremy Bentham

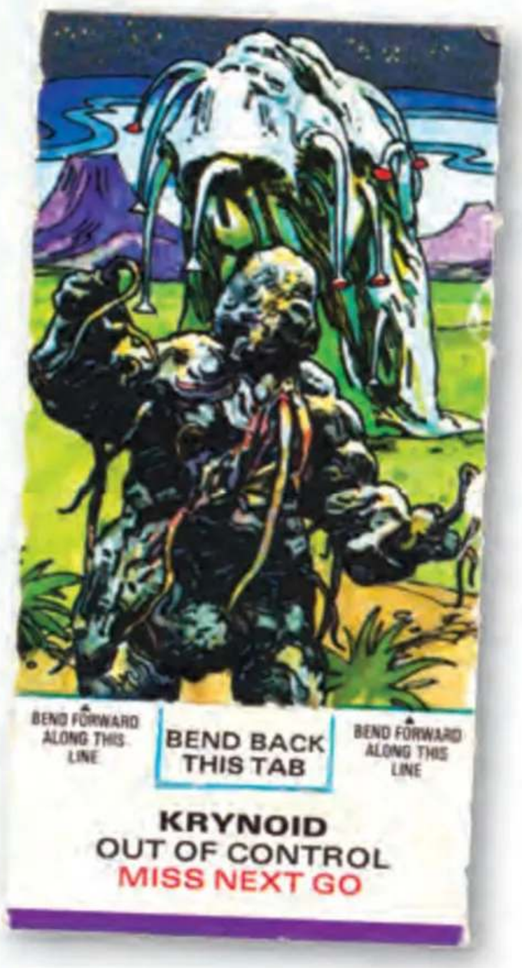
- **Trail and Continuity** – an off-air trail for the story's first episode and continuity announcements for its fifth
- **Photo gallery** – production, design and publicity photos from the story
- **Radio Times listings** in Adobe PDF format
- **Douglas Camfield's paper edit** for a compilation version of the story in Adobe PDF format
- **Easter Egg 1:** John Challis on Tom Baker
- **Easter Egg 2:** Outtake

*The Seeds of Doom* was also released on DVD with issue 120 of GE *Fabbri's Doctor Who – DVD Files* in August 2013.

Audio spin-off *Krynoids: The Root of All Evil* by Lance Parkin was released on October 1999. The Eighth Doctor audio adventure *Hothouse*, by Jonathan Morris and starring Paul McGann, was released by Big Finish Productions in April 2009.

In January 2000, BBC Music released CD compilation *Terror of the Zygons* by Geoffrey Burgon. This included the music score from *The Seeds of Doom*. The CD was compiled and produced by Mark Ayres. Incidental music from the serial was also featured on Silva Screen's 11-CD set *Doctor Who: The 50th Anniversary Edition* in September/November 2014. The tracks were: *Antarctica: The First Pod, Harrison Chase, The Hymn of the Plants* and *Get Dunbar!/Krynoid on the Loose*. Two cues had previously featured on the four-disc set issued in December 2013.

In April 2012 Underground Toys issued *The Seeds of Doom* collectors' set. It included a Fourth Doctor figure with sword and sonic screwdriver, a Krynoid figure and two seed pods (one open and one closed).




In 1996 Eurodesign issued 20x16" laminated poster prints featuring photographs and facts from stories, including *The Seeds of Doom*. A range of A4 colour art prints of Chris Achilleos' *Doctor Who* cover art was available in October 2005. This included a print for *The Seeds of Doom*. The Stamp Centre issued a cover for *The Seeds of Doom* in 2008 and 2009, with copies signed by Tom Baker available.

Octagonal cards were given away free in boxes of Typhoo tea bags as a part of the 'Amazing World of *Doctor Who*' promotion which ran from July through to September 1976. There was also a poster on to which the cards could be pasted and a hardback booked based on the 1976 *Doctor Who* Annual. There was one card in a 36-bag pack, two in a 72 pack and four in a 144 pack. The set included a card of the TARDIS from *The Seeds of Doom*. Weetabix's 1977 *Doctor Who* promotion featured a collectible card of a Krynoid. ■

**Right:** Weetabix's 1977 collectable Krynoid card.

**Below:** Underground Toys' *The Seeds of Doom* collectors' set.



# Cast and credits

## CAST

**Tom Baker** ..... Doctor Who
**Elisabeth Sladen** ..... Sarah Jane Smith

with

**Tony Beckley** ..... Harrison Chase
**John Challis** ..... Scorby
**Mark Jones** ..... Arnold Keeler [1-4]
**Hubert Rees** ..... John Stevenson [1-2]
**John Gleeson** ..... Charles Winlett [1-2]
**Michael McStay** ..... Derek Moberley [1-2]
**Kenneth Gilbert** ..... Richard Dunbar [1-4]
**Michael Barrington** ..... Sir Colin Thackeray [1,3-6]
**Seymour Green** ..... Hargreaves [1,3-5]
**Sylvia Coleridge** ..... Amelia Ducat [3-5]
**David Masterman** ..... Guard Leader [3-4]
**Ian Fairbairn** ..... Doctor Chester [3]
**Alan Chuntz** ..... Chauffeur [3]
**Harry Fielder** ..... Guard [4][1]
**John Acheson** ..... Major Beresford [5-6]
**Ray Barron** ..... Sergeant Henderson [5-6]
**Mark Jones** ..... The Krynoid's Voice [5]

[1] Also appears uncredited in Part Three

## UNCREDITED

**Peter Bailey** ..... Radio Voice [Mike Wilson]
**Patrick Milner, Ronald Gough** ..... Marines
**Terry Walsh** ..... Stunt Double for Doctor Who
**Pat Gorman, Bryan Nolan, Ian Elliott** ..... Guards
**Ronald Gough, Keith Ashley** ..... The Krynoid
**Keith Ashley** ..... Secretary
**Peter Bailey, Rowland Geall, Patrick Ginter, Tony Snell, Barry Summerford, Derek Wayland** ..... UNIT Soldiers
**Peter Bailey** ..... Voice [Red Leader]

## CREDITS

Written by Robert Banks Stewart
Fight Arranger: Terry Walsh [3-4]
Production Assistant: Graeme Harper
Production Unit Manager: Janet Radenkovic [1-4]
George Gallaccio [5-6][2]
Title Music by Ron Grainer
and BBC Radiophonic Workshop
Title Sequence: Bernard Lodge
Incidental Music by Geoffrey Burgon
Special Sound: Dick Mills
Costume Designer: Barbara Lane
Make-up: Ann Briggs
Visual Effects Designer: Richard Conway
Studio Lighting: John Dixon
Studio Sound: John Holmes
OB Lighting: Clive Potter
OB Sound: Vic Godrich
Film Cameraman: Keith Hopper [6]
Film Editor MAC Adams [6]
Script Editor: Robert Holmes
Designers: Roger Murray-Leach [1-6],
Jeremy Bear [1-2]
Producer: Philip Hinchcliffe
Directed by Douglas Camfield
BBC © 1975

[2] George Gallaccio handled all three studio sessions and the second OB recording, Janet Radenkovic handled the first OB recording

**Below:** Keeler is a reluctant adversary.



# Profile

## SYLVIA COLERIDGE

Amelia Ducat



Born Kathleen Sylvia Duke Coleridge on 10 December 1909 in Darjeeling in British colonial India, her father was Lieutenant-General Sir John Francis Stanhope Duke Coleridge, General Officer Commanding in Chief, Northern Command, India. She was cousin to Lord Chief Justice Coleridge and descended from poet Samuel Taylor Coleridge. She had an older sister, Margaret.

She left India for the theatre, appearing on the West End stage from 1931, then learning her trade with provincial touring farce *Your Money or Your Wife* (1932, Leeds/Sheffield Lyceum/Brighton) and in Hull Rep in 1932/3, including productions *Hay Fever* (1933) and *Lean Harvest* (1933).



**Right:** Sylvia Coleridge as one of the three witches in *Macbeth* in 1970.

She was Lady Macbeth opposite Valentine Dyall in *Macbeth* (1933, Oxford Playhouse) and was the Duchess of Vanholt in *Dr Faustus*, (1934, Oxford Town Hall).

London work ranged from *Lysistrata* (1936, Gate Theatre) to broad farce *Aren't Men Beasts!* (1936, Strand), before a spell at London's Old Vic with Laurence Olivier in *Measure for Measure* (1937), *Pygmalion* (1937) and *The King of Nowhere* (1937).

She married literary lecturer Albert George Fiddes Watt, son of famous portrait artist George Fiddes Watt, in March 1937. Daughter Kate, born 1943, became a successful actress.

Her broadcast début arrived in radio play *The Table Under the Tree*, aired 28 February 1937. She even appeared in the BBC's fledgling pre-war television service, in *The Importance of Being Earnest* (broadcast 2 November 1937) and in Ibsen's *Ghosts* (15 November 1937), a play staged at the Vaudeville Theatre earlier that year.

Films at this time included *Cross My Heart* (1937), crime drama *I Met a Murderer* (1939) and comedy *Jail Birds* (1940).

Post-war, she appeared again on TV, in John Galsworthy play *Loyalties* (1948),

theatrical miscellany *Sigh No More, Ladies* (1948) and Shaw's *Buoyant Billions* (1949).

She continued to work extensively in theatre, starring in *The Vortex* (1952, Lyric/Criteron) and *The House by the Lake* (1956, Duke of York's) before returning to the Old Vic for *The Seagull* (1960-1), *Henry IV* (1961), *The Tempest* (1961/2), *Mourning Becomes Electra* (1962), *Richard III* (1962), *Macbeth* (1962), *King John* (1962) and *Dr Faustus* (1962).

During the late 1950s and early 1960s she was part of BBC Radio's Drama Repertory Company, taking roles in serials such as *Vanity Fair* (1959), plays like *The Cherry Orchard* (1960) and even soap *Mrs Dale's Diary* (1959). In what would for many be the twilight of their careers, the 1960s marked the dawn of perhaps her salad days, playing the procession of dotty, spirited old dears for which she is best remembered.

Such character roles initially came in *Dr Finlay's Casebook* (1963), *Cluff* (1965), *Thirteen Against Fate* (1966), *Sir Arthur Conan Doyle* (1967) and *Pride and Prejudice* (1967).

The next decade or so brought TV work in *Take Three Girls* (1970), *Play of the Month* entry *Macbeth* (1970), *Paul Temple* (1971), *The Expert* (1971), *Owen MD* (1971), *Jude the Obscure* (1971), *The Lotus Eaters* (1972), *Jason King* (1972), *Z Cars* (1974), *Public Eye* (1965/1975), *Sutherland's Law* (1975), *Dixon of Dock Green* (1976), *Angels* (1976/9/82), *The Onedin Line* (1976), *Coronation Street* (1978), *Armchair Thriller* mystery *Quiet as a Nun* (1978), *Rebecca* (1979), *Shoestring* (1979) and *Rumpole of the Bailey* (1983).

Comedy parts came in *Mr John Jorrocks* (1966), *Doctor at Large* (1971), *Beryl's Lot* (1975), *Maggie and Her* (1978), *Rings on Their Fingers* (1979), *Who Dares Wins* (1984) and *Victoria Wood: As Seen on TV* (1985).

Cult and fantasy series included *Out of the Unknown* play *The Dead Past* (1965), *The Avengers* (1966), *Ace of Wands* (1972), *The Tomorrow People* (1976), *Survivors* (1977), *Supernatural* entry *Mr Nightingale* (1977), *Blake's 7* (1979), *The Ghost Sonata* (1980), *The Flipside of Dominick Hide* (1980) and sequel *Another Flip for Dominick* (1982), and *Artemis 81* (1981), and of course, a single memorable *Doctor Who* role as Amelia Ducat in *The Seeds of Doom*.



**Above:** With Fiona Walker in *Jude the Obscure* in 1971.

One of her last roles was as Miss Flyte in *Bleak House* (1985), whom she had previously played on radio in 1963, followed by *Theatre Night* plays *Moliere* (1985) and *Tartuffe* (1985).

She never abandoned the stage, a 1975 season with the Prospect Theatre Company including *Henry IV* and *Henry V*. She worked with both the National Theatre – in *Tales from the Vienna Woods* (1977) – and with the Royal Shakespeare Company, for *Clay* (1982), winning her Equity's Clarence Derwent Award for Supporting Actress, *Tartuffe* (1983) and *Waste* (1985).

Latter movies, meanwhile, included *The Raging Moon* (1971), reprising her role from 1967's TV version, *Tess* (1979) and *The Human Factor* (1979).

She died 31 May 1986 in London, aged 76. Her last TV roles, in *The Good Doctor Bodkin Adams* (1986) and *Paradise Postponed* (1986), aired posthumously. ■

# 1976/7 SERIES

'LEELA'S CHARACTER REFLECTS THE GUTSIER APPROACH TO DOCTOR WHO OF HOLMES AND HINCHCLIFFE.'

# 1976/7 series

**1976/7 series**

- *The Masque of Mandragora*
- *The Hand of Fear*
- *The Deadly Assassin* (see Volume 26)
- *The Face of Evil* (see Volume 26)
- *The Robots of Death* (see Volume 26)
- *The Talons of Weng-Chiang* (see Volume 26)

"I must have made quite an impression," says the Doctor – as he gazes on a giant rendition of his face etched into the side of a mountain – at the climax of Part One of *The Face of Evil* [1977 – see Volume 26].

If he did make an impression then he wasn't the only one. The 1976/7 series saw the departure of one of the most impactful creative forces in charge of *Doctor Who*, producer Philip Hinchcliffe. Hinchcliffe joined the show as an ambitious young buck and teaming him with script editor Robert Holmes – a seasoned veteran who had written some memorable adventures under previous regimes – resulted in a serendipitous meeting of minds. They inherited a programme in good health; it was successful and popular, but both men felt that the series needed



strong, robust storytelling with a healthy dose of jeopardy. Neither was afraid to send the younger viewers to that mythical land behind the sofa in the process.

Between them, they made *Doctor Who* more muscular than it had been before. The previous era had menaces that were particularly frightening because they were perversions of the familiar (scary spiders, deadly daffodils, horror on the high street) and close to home (continuous invasions of the Home Counties). It had a military backdrop and plenty of action, hardware and explosions. But Hinchcliffe and Holmes felt the envelope could be pushed further – the 'UNIT family' had quite a cosy feel, and physical violence and psychological horror were not overly dwelt upon. The Third Doctor may have dispensed the odd piece of painless martial artistry, but his successor is handy with his fists and grubs around in the dirt, bleeding real blood. The Fourth Doctor brims with moral indignation – fiercely yelling at abuses of power and vaulting ambition where his predecessor made sarcastic comments or patronising asides about ministry buffoons or military intransigence.

Indeed, despite Tom Baker's glittery smile and propensity for eccentric pronouncements, there's always the suggestion of quiet danger and suppressed fury about his incarnation of the Time Lord. He's still the benign crackpot adventurer, but his delightful outward personality masks a dour, angry righteousness. He has an air of alien aloofness – he is detached, even lofty at times. There is genuine menace in his response – "take my advice, don't" – to Magnus Greel's statement that he has done "nothing" to the Doctor's companion, "yet". He alternates this steel with an offhand flippancy which is clearly a device to buy time or scrutinise his enemies; the scene where he sizes up the sandminer crew in *The Robots of Death* [1977 – see Volume 26] demonstrates how intelligently he employs his humorous facade.

**Below:** Hieronymous falls under an alien influence in *The Masque of Mandragora*.



## Alien Doctor

Tom Baker's performance means that we never forget that the Doctor is an alien. He is in part humanised by his companion, Sarah. When she leaves two stories in, he loses his self-proclaimed best friend. Her departure scene suggests that his detachment is a protective carapace – the comparatively immortal Time Lord cannot afford to get too attached to a fleeting human life. If he drops his testy front even when it is time to say goodbye, the inference is that it would be too painful for him. What is unsaid in this scene is as effective as what is. Later, in *The Talons of Weng-Chiang* [1977 – see Volume 26] when Magnus Greel asks him why he cares if Henry Gordon Jago and Professor Litefoot live or die, the Doctor says, "I doubt you'd



understand." The war criminal doesn't, but the viewer does. The Doctor may be older, more intelligent and morally superior to us, but he values human life, even if the manifestation of this is complex and difficult.

His fondness for this year's new companion, Leela, is equally complicated. Her uneducated background and upbringing in a savage world allows for a much more combative TARDIS dynamic than usual. He is at turns enchanted and exasperated by the Sevateem warrior – her harsh pragmatism when it comes to the taking of human life is too much for even this most olympically detached of Doctors, but he nevertheless educates her without resorting to condescension.

Leela is the first companion to require taming by the Doctor and her character certainly reflects the gutsier approach to the *Doctor Who* universe of the men in charge. Though a 'savage', she is far from patronised by the writing. As well as being brave and self-sufficient, she is intelligent, rational and intuitive. What Leela lacks in twentieth-century refinement, she makes up for in empathy and practicality. "You ask me so that you can tell me," she says to the Doctor when he poses her a question: she may not have formal education, but she has our hero bang to rights after only a couple of stories.

Leela may kill without compunction, and the Doctor berates her for it, but it is a sad fact of his life that he occasionally needs someone to commit mortal acts on his behalf so that he can persist with his universe-saving antics. His previous incarnation spent plenty of time moaning about the propensity of his military colleagues to blow things up, but he'd have sometimes been in trouble if they hadn't. Even so, the dynamic here is somewhat different, akin to that of Professor Higgins and his charge Eliza Doolittle in *Pygmalion*. The Doctor was employed by the Brigadier, even if he was grumpy about it, but with Leela he is in charge. It is almost as if he has a duty of care, like a teacher (albeit of a pupil who might occasionally stab someone in order to get said teacher out of an Ofsted report).

If Leela is violent, she is only fitting in with her surroundings – and this series picks up where the 1975/6 series left off in

**Left:** Creeping horror in *The Hand of Fear*.

**Below:** The Doctor and Leela gaze upon *The Face of Evil*.



its depiction of comparatively strong stuff for *Doctor Who*. If Holmes and Hinchcliffe thought the oozing brains, gunshot wounds and death by compost machine of the previous year had gone a little far, it doesn't stop them this time around. *The Talons of Weng-Chiang* is particularly near the knuckle, with Mr Sin – the unsettling Peking Homunculus – wielding a deadly knife, Chinese tongs armed with nunchucks and axes, mangled bodies floating in the Thames, and an ultimately sympathetic character having his leg gnawed off (he dulls the pain by smoking opium at Saturday teatime – so that's all right then).



**Right:** A return to Gallifrey in *The Deadly Assassin*.

## Return home

This is just the culmination of a series which also features a pretty gritty sequence set in the Matrix on Gallifrey in *The Deadly Assassin* [1976 – see Volume 26]. Although it is a dream world – unsettling World War I imagery competing with more surreal shocks – the jeopardy there is surprisingly earthy. Chancellor Goth deals with a poison dart by tearing his trousers open and injecting himself with some sort of antidote, the Doctor takes a painful tumble from a tree and bleeds from a gunshot wound, and the episode climaxes with his head being held underwater long enough to encourage the wrath of self-appointed guardian of the nation's morals Mary Whitehouse.

If casual viewers were unsettled by *The Deadly Assassin*'s violence, then that was nothing compared to the response of the show's fledgling fandom – folk who went beyond simply watching the programme, to doing what real hardcore enthusiasts love to do: recording it for repeated viewings, finding out about events and people behind the scenes and (with heroically undue haste) giving the show a higher level of critical scrutiny than the average viewer. The alteration of the Time Lords from very serious beings prone to lofty pronouncements (see *The War Games* [1969 – see Volume 14] and *The Three Doctors* [1972/3 – see Volume 19] in particular) to venal politicians issuing fake news and perpetrating dodgy enquiries certainly displays a more cynical take on the mythology of the show. To be fair, Holmes had form for this – it was he who made the visiting Time Lord in *Terror of the Autons* [1971 – see Volume 16] an obfuscating city gent with no interest in hanging around long enough to help.

A lot of the iconoclasm of *The Deadly Assassin* is in place purely for a laugh – there are healthy doses of satire and character comedy dotted around what is ostensibly a political thriller. Indeed, there is humour in abundance throughout the year – much of it, one suspects, injected by Tom Baker, but Holmes'



contribution is not to be underestimated. His protege Chris Boucher is also fluent in his language and some of the barbed exchanges – notably between the Doctor and the sandmimer crew in *The Robots of Death* – are saturated with choice lines. The humour though, is organic, and often used to sell a serious point. The Doctor uses obtuse comic bravado to undermine and distract his enemies, or simply woo them into underestimating him.

The programme itself uses humour as a storytelling device. There's no doubt that a man wearing a glove for a hat is an absurd image, but the sheer ridiculousness of it underlines *The Face of Evil*'s caustic attitude to organised religion. There's little cheap point scoring either – there's nothing glib about lines like: "The very powerful and the very stupid have one thing in common, they don't alter their views to fit the facts, they alter the facts to fit their views."

When writing good lines it helps if you get good actors to say them, and this brings us to another hallmark of the Hinchcliffe/Holmes synthesis – the lack of monsters in favour of strong human or humanoid characters. Indeed, the giant rat in *The Talons of Weng-Chiang* is the closest we get to a monster this year and the fact that it is, comparatively, the story's weak spot is a testament to Hinchcliffe's core belief that if you had good actors saying good lines you didn't need to rely on rubber (or in the case of the rat, fuzzy felt) creatures to grab an audience.

To that end each story contains strong humanoid villains: although Eldrad in *The Hand of Fear* [1976 – see page 90] is an alien he/she adopts humanoid form which allows for plenty of interactive dialogue between him/her and the regulars; there is robust physicality to the Doctor and Goth's psychic battle in *The Deadly Assassin*, with the two men slugging it out in a harsh environment; the murderous robots on the sandminer are controlled by a flesh-and-blood scientist; and Xoanon's plans are carried out by two warring tribes of men. *The Masque of Mandragora*'s [1976 – see page 54] Count Federico is a villain in the traditional mould and a terrific character – his dialogue has clearly had a polish from the script editor, giving him a nice line in gloriously eloquent threats. While



**Below:** Count Federico, a very human villain in *The Masque of Mandragora*.



**Above:**
The Doctor and Uvanov tackle *The Robots of Death*.

he is just a nasty and ambitious person, his soothsayer Hieronymous undergoes mental infiltration by the Mandragora Helix which makes him the spokesperson of an alien power intent upon enslaving us. This is another Hinchcliffe/Holmes trope, representing the alien menace by having it possess a human. In *The Hand of Fear* it is Sarah who is possessed, and Elisabeth Sladen, in her final appearance, displays her value yet again, but eschewing zombie-like monotone in favour of a childlike coquettishness when under the thrall of an evil Kastrian.

Despite the violence, gothic horror and Grand Guignol that characterises this series, there is still intelligence and intellectual ambition behind the storytelling. *The Masque of Mandragora* is deliberately set during a time of scientific revolution – the Mandragora Helix the embodiment of superstition which could throw mankind back into the Dark Ages if the Doctor doesn't stop it. *The Face of Evil* has a fascinating idea at its core, that of a computer with a personality disorder engaging in an experiment in eugenics – the two tribes it has created representing the schism within its own id. At Saturday teatime! That the Doctor himself set off this chain of events provides a fascinating stimulus for our lead character; the terror he faces is an enlarged perversion of his own physiognomy, the very embodiment of the idea that we are our own worst enemy.

*The Robots of Death* is a rare foray for *Doctor Who* into hard, literary-type science-fiction – it wears its Isaac Asimov inspiration on its (rather flamboyant) sleeves, even quoting his invented rules for robots. In reality though, it is a straightforward Agatha Christie

whodunnit, but with robots instead of butlers, an alien space mine instead of a country house, and an insolent time traveller with a long scarf instead of a fussy Belgian detective with a waxed moustache. The fact that the villain is pretty obvious – you see his trousers and then his entire face before the 'shock', reveal – and yet the story remains so effective is a testament to the attention paid to every single aspect of the production (another characteristic of Hinchcliffe's tenure).

One of the reasons it works so well is that it creates an extremely well-realised society even though said society is only represented by a handful of individuals. Robert Holmes, more than any script editor before or since, was an expert in succinct world-building and *The Robots of Death* has many examples of this. Non-speaking dead extra Kerril is a character with a past, the caste system of the Founding Families informs relationships between various characters, and the society has spawned a condition – robophobia – which is peculiar to its own dependence on technology. In *The Talons of Weng-Chiang* we hear about the time-travel experiments of someone called Findecker and the march of the Filipino army on Reykjavik – neither of these things are essential to the storytelling but they add colour and verisimilitude and – this is not to be underestimated – Holmes' choice of words plays nicely in the ear and beguiles us even even if their meaning isn't 100 per cent clear first time around.

For all of the breakthroughs made in terms of broadening the horizons of the series and testing its boundaries to the very limit, it is fair to say that originality might not be top of the list of this series' boasts. The team was transparent about this with Holmes exhorting his writers to steal from the best – as well as the Christie/Asimov fusion in *The Robots of Death*, we have inspiration from *Forbidden Planet* in *The Face of Evil*, *The Hands of Orlac* in *The Hand of Fear* and *The Manchurian Candidate* in *The Deadly Assassin*, while *The Talons of Weng-Chiang* is the ultimate mash up of *The Phantom of the Opera* and *Fu Manchu*.

## Hinchcliffe departs

The foundations of some of the stories may be familiar, but under Philip Hinchcliffe *Doctor Who* underwent a definite transformation – and ironically it is partly because of his boldness that future producers would be under severe restrictions in terms of what they could show. That said, there is a consistency of production quality, a rigorousness in terms of script plausibility and world-building, and a solid, tough approach to storytelling that perfectly matches the acting styles of the series' leads and provides one of the most consistently strong runs of stories in the entire history of the show. Hinchcliffe may have been leaving *Doctor Who* at the end of the 1976/7 series, but he definitely made quite an impression. ■



**Left:** Magnus Greel flexes *The Talons of Weng-Chiang*.



# THE MASQUE OF MANDRAGORA

STORY 86

After being pulled into the Mandragora Helix, the TARDIS arrives in fifteenth-century Italy at the height of the Renaissance. Against a backdrop of palace intrigue and murder, the Doctor must battle to stop the Helix from gaining a foothold on Earth...



# Introduction

When viewers first witnessed the Doctor and his fellow travellers meeting aliens in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] they probably didn't give much thought to the fact that everyone was speaking English and communication wasn't a problem. Neither was it much of a problem when the TARDIS crew materialised in countries where we'd much more readily expect foreign languages to be spoken. There's a smattering of French in *The Reign of Terror* [1964 – see Volume 3] set in and around eighteenth-century Paris – but, for the most part, we hear everyone talking to each other in English.

Almost 13 years into the series' production, *The Masque of Mandragora* gave us an explanation of why this might be. The TARDIS took the Doctor and Sarah to fifteenth-century Italy and, out of the blue, Sarah asked how she could understand the local language. The Doctor explained that it was a "Time Lord gift" that he shares with those around him.

It's funny how often Italian – and Latin – is a part of this discussion. The Doctor clearly had a way of controlling this gift, as the subject first came up when Sarah was unable to decipher the Doctor's use of the Latin phrase *solvitur ambulando*. Much later, in *The Fires of Pompeii* [2008 – see Volume 57] there were a number of amusing incidents where this 'psychic gift'

‘SARAH ASKED HOW SHE COULD UNDERSTAND THE LOCAL LANGUAGE.’

resulted in locals hearing Latin phrases translated in something akin to Welsh. Later still, much of the Pope’s dialogue in *Extremis* [2017] wasn’t translated – a clue perhaps that the events of that episode were a simulation and not part of the ‘real world’.

The key thing about the simulation, perhaps, is that it was unable to duplicate some of the TARDIS’ functions. In a development to the Doctor’s explanation in *The Masque of Mandragora*, the Doctor tells Rose in *The End of the World* [2005 – see Volume 48] that it’s a telepathic field projected by the TARDIS that translates everything. We later learn, however, that the Doctor is still a part of the process as when he’s unconscious in *The Christmas Invasion* [2005 – see Volume 51] the language of the Sycorax is unintelligible.



**Left:** The Doctor tells Rose about the TARDIS’ telepathic field in *The End of the World*.

Obviously, there’s a great deal more to *The Masque of Mandragora* than this almost throwaway line about language. Looking at Tom Baker’s *Doctor Who* as a whole, it’s a rare period piece, and it has some beautiful location filming. In the wider context of the series, however, it sparked an interesting science-fiction rationalisation of the unilingual nature of its characters, which recurs to this day. ■

# THE MASQUE OF MANDRAGORA

STORY 86

## PART ONE

The Doctor and Sarah wander the TARDIS corridors, coming to another control room, but with dark wood panelling. Operating the scanner, the Doctor sees they are in the vicinity of the Mandragora Helix, a spiral of energy with a controlling intelligence. The TARDIS is pulled into the Helix and the Doctor and Sarah emerge briefly into an echoing void, [1] then take cover as a ball of Helix energy approaches. They don't realise, but the energy enters the TARDIS.

In Renaissance Italy, the guards of Count Federico slaughter some villagers to act as an example to others. Federico then returns to his palace. Inside, his brother the Duke of San Martino has died, so the dukedom will pass to the Duke's son, Giuliano. [2]

Federico informs the court astrologer Hieronymous that Giuliano will die in two days' time.

The TARDIS lands in woodland near San Martino. The Doctor is distracted by some pottery – and Sarah is knocked out and carried away by some robed acolytes.

The Helix energy emerges from the TARDIS and kills a peasant. [3] The Doctor discovers the peasant's corpse and the tell-tale signs of Mandragora energy.

Hieronymous and Federico inform Giuliano and his friend Marco that the astrologer has cast a horoscope predicting Giuliano's death. [4]

The Doctor enters San Martino, where he is accosted by some mounted guards led by their captain, Rossini. The Doctor unseats one of the guards and rides off on his horse, only to be knocked out by a guard leaping from a tree. [5]

The acolytes bring Sarah into an underground temple, where a priest says that she will be sacrificed to Demnos.

The Doctor is brought before Federico in the palace, who accuses him of being a spy. The Doctor is taken out to the square to be beheaded... [6]



















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## PART TWO

The Doctor uses his scarf to trip the executioner and escapes into the catacombs beneath the city.

He soon comes to the temple, where he sees Sarah about to be sacrificed by a masked man. [1] The Doctor lifts Sarah off the altar, then they watch in horror as the Helix energy enters the temple.

In the palace, Giuliano and Marco inspect one of the Helix's victims found at the city gates. [2]

The Doctor and Sarah escape into the catacombs but are captured by guards.

The voice of the Helix informs the masked man that he has been chosen to become ruler of Earth. The masked man tells the acolytes to go, then leaves through a secret door. He removes his mask. It is Hieronymous! [3]

The Doctor and Sarah are brought before Giuliano and Marco. They are convinced that Federico killed Giuliano's father and intends to kill Giuliano. Giuliano shows the Doctor the corpse of the Helix victim. The Doctor wonders why the Helix chose to come to San Martino.

Rossini presents Federico with a list prepared by Giuliano's secretary of the nobles who have accepted his invitation to come to San Martino to celebrate his accession. [4]

Federico calls on Hieronymous in his chamber, saying Giuliano must die that night. Hieronymous says that it cannot be and refuses to falsify a horoscope.

Giuliano leads the Doctor and Sarah to another catacomb entrance, [5] unaware a guard has seen them. The guard reports to Rossini, who informs Federico, who orders Rossini to gather his men.

The Doctor enters the temple. There is a supernatural buzzing and he clutches his head in pain.

Federico and his guards advance on Giuliano. Sarah runs into the catacombs, only to be captured by an acolyte and the priest of Demnos. [6]

## PART THREE

In the temple, the buzzing stops. The Doctor runs outside to help Giuliano against Federico and his guards. Then the Demnos-worshipping brethren appear; Federico and his men flee.

The priest delivers Sarah to Hieronymous, who hypnotises her and gives her a poisoned bodkin with which to kill the Doctor. [1]

The Doctor and Giuliano find Sarah in the catacombs. The Doctor uses the phrase *solvitur ambulando*; Sarah wonders why she can understand Italian.

Federico's men burst into Giuliano's chambers and seize Marco. Federico then speaks to Hieronymous, who warns him that he is in great danger. [2]

The Doctor, Giuliano and Sarah enter the palace via a secret passage. Giuliano mentions that he has called a gathering of scholars to celebrate his accession, including Leonardo da Vinci.

Federico orders Rossini to throw Hieronymous out of the city. Federico tries to force Marco to confess that Giuliano is a follower of Demnos, but Marco spits in his face. [3]

The Doctor calls on Hieronymous in his chamber. Sarah has followed him and attempts to strike him with the bodkin, [4] but the Doctor makes her drop it. Rossini and his guards then burst in and grab the Doctor while Hieronymous escapes.

The Doctor and Sarah are chained up in the dungeons with Marco. The Doctor explains to Sarah that she can understand languages because it is a Time Lord gift that he allows her to share. [5]

Giuliano is grabbed by Federico's guards and thrown into the dungeons. At the temple, Hieronymous, wearing a mask, transfers Helix energy into the brethren. The Doctor tells Federico his real enemy is Hieronymous; they go to the temple. Federico rips off Hieronymous' mask to reveal Helix energy. [6] Hieronymous kills Federico with a bolt of lightning.

1



2



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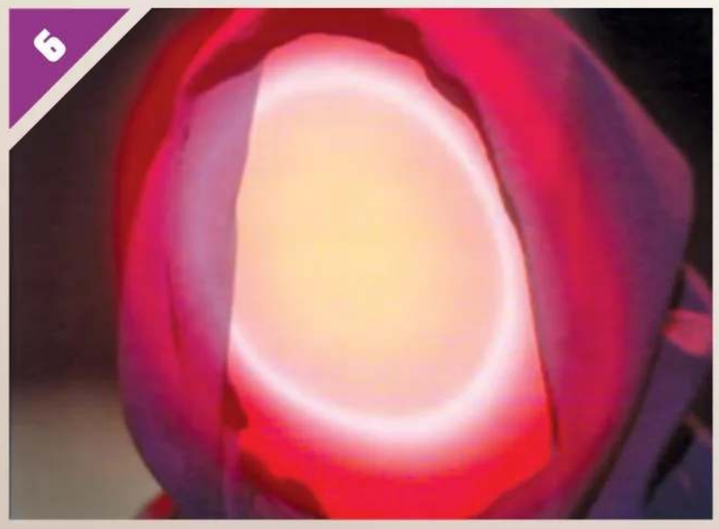
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# PART FOUR

The Doctor slips away as Hieronymous promises the brethren that tomorrow night, Mandragora will swallow the Moon!

The Doctor returns to the palace dungeons and informs Rossini that the Count is dead. The guards turn against Rossini and lead him away. [1]

The Doctor tells Giuliano that the brethren are preparing to attack the palace. Giuliano thinks he must delay his accession and its accompanying masque, but Marco says he must go through with it or he will appear weak to all the invited nobles.

The Doctor deduces that Mandragora intends to attack during a lunar eclipse. [2] He has an idea and asks Giuliano for a breastplate and some wire.

Hieronymous explains to the priest that tonight all the scholars, rulers and nobles gathered in the palace will be destroyed. The palace may be guarded, but he knows a secret way in.

The masque begins. [3] Marco tells Giuliano the brethren are surrounding the palace. The Doctor enters the temple and winds some wire around the altar and nails it to the floor. Hieronymous emerges from the shadows and fires bolts of lightning at the Doctor, but the breastplate he is wearing conducts the electricity away. [4]

At the masque, several guests remove their masks to reveal the faceless Helix. [5] Then Hieronymous walks in, wearing a mask, and tells the brethren that the sacrifices must take place in the temple.

Giuliano, Marco, Sarah and some other guests are taken to the temple. The brethren place their hands on the altar and collapse, leaving empty robes. 'Hieronymous' then removes his mask to reveal he is, in fact, the Doctor. [6]

The Doctor and Sarah bid farewell to Giuliano in the woods. The Doctor tells Sarah that Mandragora will try to invade Earth again in 500 years' time...

# Pre-production

**Above:** Hieronymous speaks with the voice of the Mandragora Helix.

Late in 1975, *Doctor Who* producer Philip Hinchcliffe decided that – having so far produced only one serial set in the past, *Pyramids of Mars* [1975 – see Volume 24], which had proved successful – his next series on the show would include a story with a historical setting. Script editor Robert Holmes was sceptical, thinking historical backgrounds boring – and doubtful as to whether or not they could be achieved successfully within the constraints of the programme's budget. However, Hinchcliffe intended to eschew the style of the 1960s historical adventures, which had largely featured famous figures from the past, aiming instead to produce a tale blending history and science, as per *Pyramids of Mars*.

The era Hinchcliffe had in mind was the late medieval period; he had been reading Antony Jay's 1967 book *Management and Machiavelli* about the cynical Italian statesman Niccolò di Bernardo dei Machiavelli, who had been involved in much political intrigue in the late fourteenth and early fifteenth centuries. Renaissance Italy was also the setting for a film by which Hinchcliffe had been impressed: director Roger Corman's 1964 Edgar Allan Poe adaptation *The Masque of the Red Death*, a tale in which a Devil-worshipping twelfth-century Italian ruler hosts a masked ball during an outbreak of the plague, with Death arriving as an

uninvited guest; this was screened by BBC1 on Monday 12 January 1976 as the *Monday Film*. The producer sought a mix of *Doctor Who*'s science-fiction with historically inspired ideas of astrology, secret cults and alchemy.

One recent serial Hinchcliffe had found effective was writer Louis Marks' *Planet of Evil* [1975 – see Volume 24]. Holmes, who had worked extensively with Marks since the 1960s, knew that Marks would be ideally suited to the story Hinchcliffe had in mind; prior to his career as a writer, Marks had been an academic, specialising in Renaissance Italy. For the first time in his writing career, Marks would draw upon the five years' study which had made him Dr LF Marks of Oxford's Balliol College; his work had included a thesis titled *The Development of the Institutions of Public Finance in Florence During the Last 60 Years of the Republic, c 1470-1530*.

## Astronomy and astrology

Marks believed that the late fourteenth century marked a decisive turn in humanity's fortunes, when the new thinking of the Renaissance battled the forces of obscurantism. Astronomy and astrology would be key concepts in Marks' narrative; if, at a time when astrology was considered a science, it could be demonstrated that it was not astrological forces influencing his characters' destinies, then another universal force could be shown to be behind events. The Doctor would use true science – the new discipline of astronomy – to help investigate and overcome this other force.

Inspired by Machiavelli's work *La Mandragola* ('The Mandrake-Root' or 'The Mandragora'), a 1518 comedy of sexual intrigue, Marks named this otherworldly force 'Mandragora'. The powerbase used by Mandragora was to be the Cult of Demnos, a third-century Roman sect still active into the fifteenth century. The cult's leader, Hieronymous, was inspired by the Prior of San Marco, a Dominican friar called Girolamo Savonarola, about whom Marks had once written a magazine article (*Savonarola, the Unarmed Prophet*, published by *History Today* in August 1952). Savonarola was an apocalyptic prophet who claimed to be God's messenger; rising to prominence when some of his predictions came true, he came to power after a palace revolution, but was executed in 1498. ('Hieronymis' or 'Hieronymous' were Latinate versions of 'Girolamo'.)

Giuliano, the new Duke of San Martino, appears to have been named after Giuliano de Medici, the brother of Lorenzo the Magnificent. His wicked uncle, Federico, seems to have derived his name from Federico da Montefeltro, the Duke of Urbino. It has been suggested that Captain Rossini and the torturer Scarlatti were named after two Italian composers, Gioachino Rossini and Alessandro Scarlatti.

Entitled *Catacombs of Death*, the storyline was in development by the end of 1975. Although it had not been his intention,



**Below:** Danger awaits the Doctor, Sarah and Giuliano.



**Right:**
The Doctor has a close encounter with Captain Rossini.

Marks' narrative ended up resembling a Jacobean tragedy play (a form which was itself descended from Renaissance drama). Sarah's sacrifice to Demnos was a recurrent motif used to represent an unwilling marriage in works such as Thomas Kyd's sixteenth-century *The Spanish Tragedy*. Thomas Middleton's *The Revenger's Tragedy* features both a planned execution akin to the Doctor's and a masque to celebrate an accession to dukedom where a slaughter of the new Duke's supporters is to be signalled by the appearance of a blazing star. The idea of the wicked Uncle Federico attempting to wrest power from his nephew can also been compared to the plot of Shakespeare's *Hamlet*.

## Doctor Who movie

A special staff commission was requested on Tuesday 6 January for Marks, who was then working on staff as a BBC script editor, to write the serial, citing his "specialist knowledge of the sixteenth century". Also on Tuesday 6 January, Hinchcliffe sent a memo to *Radio Times* asking if *Doctor Who* could be given a cover feature that autumn. Henry Fenwick, the features editor, replied three days later, and opened a discussion about the growing fandom for the series. Originally, it was planned that the new series would début on Saturday 23 October, but this was subsequently changed, first to Saturday 18 September and ultimately to Saturday 4 September.

Meanwhile, plans for a *Doctor Who* movie proposed by Tom Baker continued. On New Year's Eve, Hinchcliffe asked BBC Copyright to ensure that his production office had approval of the prospective film script. A meeting on Friday 2 January 1976 was held between the BBC, Tom Baker's agent Jean Diamond and director James Hill where it was agreed that the film would be based firmly on the television series and could not enter production until March 1977, when Baker would be free from his BBC commitments.

Without formal clearance as yet, on Thursday 22 January Louis Marks was asked to write four scripts for the new serial as a BBC staff contribution, with delivery by Sunday 29 February. On Friday 23 January, Tom Baker was contracted for another 26 programmes as the Doctor to be made between Monday 26 April and Sunday 28 February 1977, with an option on 26 more episodes to be taken by Sunday 31 October. Three days later, a draft agreement for the movie rights was drawn up between the BBC and James Hill Productions Ltd. The situation with the draft licence dragged on for some weeks when Hinchcliffe queried to what extent the Corporation would be supplying props for the project.

On Tuesday 10 February, staff contribution clearance was formally granted; Marks had been signed four days earlier on Tuesday 6. Having recorded an appearance on BBC2's *Read All About It* on Saturday 7 February, on Wednesday



11, Tom Baker was booked to make an appearance on the BBC1 antiques valuation show *Going for a Song*, but this was cancelled six days later.

March 1976 saw former script editor Terrance Dicks proposing a *Doctor Who* radio series to BBC Radio. While this idea was not developed, radio did seem to be a new medium to explore, especially after Baker's guest appearance (recorded in August 1975) on the schools programme *Star Study* on Radio 4 VHF on Friday 12 March.

On Friday 12 March, a revised film agreement was available for James Hill Productions Ltd. Baker and Ian Marter – who had played Harry Sullivan in 1974 and 1975 – decided to write the script in Italy for a few weeks and made use of a holiday villa available to them. Accompanied by Baker's girlfriend Marianne Ford, her daughter and Sophia Maloney, the daughter of *Doctor Who* director David Maloney, the group flew south. However, they soon found they were bothered by fleas, and then Baker almost drowned in the swimming pool and had to be saved by the two girls. With only a small amount written, the working holiday was cut short, and Baker and Marter returned to London. Also during this time, Baker visited Rotterdam to take part in a science-fiction festival staged on Thursday 18 March; his episodes of *Doctor Who* had been airing in the Netherlands since July 1975.

With her final appearances as Sarah Jane Smith on the horizon, on Friday 19 March Sladen was contracted for her final eight shows to be made through to Friday 30 July; at this time, the actress was working at the Liverpool Playhouse, performing in the play *Mooney and His Caravans* with her husband Brian Miller, and also recorded the radio play *Post Mortem* at the BBC's New Broadcasting House in Manchester on Saturday 13 and Sunday 14 March.

Louis Marks' first two scripts were delivered by Thursday 18 March; these and Part Three were formally accepted on Wednesday 24 March, with Part Four accepted on Tuesday 13 April.

Part One's script outlined the Mandragora Helix as 'a giant turbulent spiral. Sinister sounds of the Vortex can be heard.' As the TARDIS was sucked in: 'The control room fills with smoke and blazing light. The sounds intensify.' The area inside the Helix where the TARDIS lands was referred to as the Titan Hall; 'The TARDIS, tiny in CSO, materialises like a match-box in the Albert Hall… A tiny Doctor emerges from the tiny TARDIS.' Later, when Hieronymous looked out of the windows, 'We hear the laugh of the Titans, or it might be distant thunder.'

As the invisible ball of Mandragora energy made its way through the woodlands: 'We notice that in its path it leaves a darkened trail and a faint wisp of smoke. The sound passes some



### Connections: Marching tune

- On entering the secondary control room, Sarah picks up a discarded recorder (presumably left by the Second Doctor) and plays a few notes of *The British Grenadiers*, a traditional seventeenth-century military marching song.

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**Above:**
Can the Doctor and Sarah stop the Mandragora Helix?

bushes which wave and sway under its influence. We see in closer shot that several leaves and branches have shrivelled and blackened.' At the city gates, a soldier heard 'the mine-detector wail of the approaching Helix. It is still invisible but it is burning a trail along the grass at the road sides.' The soldier 'shrivels up in the intense fusion'.

Marks described the energy entering Hieronymous in Part Two as: 'A light glows in the centre of the temple. Gradually it intensifies until it becomes a pillar of mounting radiance from the floor... The light looks immensely dangerous, like a current of high voltage. The masked figure reaches it, hesitates a moment, then steps in. Immediately he is illuminated in a dazzling way. The effect on him is at first agonising but gradually he gets used to it. He seems held in an ecstacy of paralysis.' For the final infusion of power in Part Three, 'Hieronymous turns vivid colours and smoke curls up from his hands and feet.' When Federico unmasks him at the end of the episode: 'There is no face behind the mask, just a glowing light in the blackness. One senses that there is no person at all there. Just a power source in the shape of a man... It raises its arms further and daggers of light shoot out. Federico is "burnt" so too are others of the guards who come to his aid.'

In Part Four's script, the Doctor referred to the inhabitants of the Mandragora Helix as "Mandragorans".

The scripts described Count Federico as 'dressed elaborately as befits a ruler in late 15th century Italy'. Hieronymous was: 'An imposing man with black beard and evil features. His clothes are sinister and fantastic.' His palace room was vividly described as: 'The astrologer's cell complete with old charts, astrolabe... also bottles of potions. Ancient books. Hieronymous stands by a large casement window opening out into the heavens. Then he goes to tend a noxious concoction which is bubbling away in a retort.' The cowled brethren of Demnos were

## Connections: Going bananas

- In Part One, as he munches on an orange, the Doctor whistles the tune of *Yes, We Have No Bananas*, a novelty song published in 1923 and written by Frank Silver and Irving Cohn.



described as having black hoods 'down well over their heads so that they appear to have no faces at all'. Rossini was generally referred to simply as 'Captain' throughout the scripts.

There were some changes from the original drafts. There was more dialogue in the Part One scene where the Doctor was captured by Rossini, at the end of which the Captain was to comment that the Doctor should be bound. The Doctor's execution was to be performed in the evening, with a blindfolded Doctor dragged towards the scaffold ('Start on row of drummers – the medieval kind – thump thump rather than the roll'). As Giuliano examined the body of the dead sentry in Part Two, the guard with him was to have said, "We... with your interest in the new..." Giuliano was to have responded, "The new learning does not always have answers. It means only that we must throw away old beliefs... like witchcraft and sorcery and demons and trust to our own intelligence..." Federico was originally far more insistent about using poison to dispose of his nephew; his cry of "death to Giuliano" was originally intended to bring Part Two to a close. Originally, when the Doctor ventured into the temple, he carried a tuning fork rather than a sword, and was to find himself unable to throw the fork away when he was attacked. At this stage, Part Three was to have included an extra film sequence showing the brethren on the move in the streets of San Martino. A number of early Part Four scenes were removed prior to rehearsals; originally, the Doctor – who was to choose 'a russet coloured number with a lion mask' to wear at the masque – used Sarah's fingers to count on as he converted his astronomical calculation to Copernican values.



## The fifteenth century

Marks' scripts were felt to be very good, but Holmes was asked to add colour, particularly to the Federico scenes. The setting was defined as the late fifteenth century (the end of the twentieth century being said to be 500 years hence); however, the Doctor's assertion that he might use a telescope in 50 years' time was something of miscalculation, since Galileo did not begin looking at the heavens with a telescope until 1609. One guest at Giuliano's accession was to be the painter and engineer Leonardo da Vinci, suggesting a date between 1467 and 1482, when Leonardo was in Florence at the studio of Andrea del Verrocchio; however, the Duke of Milan was said to be Leonardo's patron in Part Three – and Leonardo was actually resident in Milan between 1482 and 1499.

Other rewrites included the shifting of various palace scenes and changes to the catacomb staircase scenes where the pikemen found the Doctor and Sarah. The middle of the Part Two scene where the Doctor and Sarah met Giuliano was rewritten on Monday 29 March 1976. Further changes were made on Thursday 1 April to the opening and closing

**Left:** Count Federico and Rossini lie in wait.







**Above:** Concept drawing and sets for the new TARDIS control room.

scenes of Part Two. Major changes were made to Part Three, with the addition of the subplot where Sarah, hypnotised by Hieronymous, was ordered to kill the Doctor (this plot thread originally included a scene where the fleeing Hieronymous was to throw 'a ladle of liquid from the cauldron' in a soldier's face).

The director assigned by Hinchcliffe to direct was Rodney Bennett, who had handled two serials (*The Ark in Space* and *The Sontaran Experiment* [both 1975 – see Volume 22]) during the producer's first year on the show; the Renaissance setting drew Bennett back to the show following his work on BBC2 classic adaptations such as *Madame Bovary* and *North and South* in 1975. He was contracted by Hinchcliffe as far back as Monday 22 December 1975 to direct the serial from Monday 15 March to Friday 9 July 1976. Set designer was Barry Newbery, who had worked on 11 serials since *100,000 BC* [1963 – see Volume 1], most recently *The Brain of Morbius* [1976 – see Volume 24]. Costumes were designed by James Acheson, who had worked on six serials since *The Mutants* [1972 – see Volume 18]. Jan Harrison returned as make-up designer, having supervised throughout the 1971 series, while visual effects fell to Ian Scoones, who had worked on several serials since *The Space Pirates* [1969 – see Volume 14]. Dick Mills of the BBC Radiophonic Workshop was assigned to create all the special sounds for the serial in his usual capacity in March. Also joining the crew was production unit manager Christopher D'Oyly-John, replacing Janet Radenkovic; D'Oyly-John had first worked on *Doctor Who* as assistant floor manager on *The Ark* [1966 – see Volume 7], later becoming a production assistant.

It was soon decided that a new TARDIS control room would be constructed; the existing one, last used in July 1975 on *Planet of Evil*, was very large and cumbersome, allowed only limited camera angles, and both the double doors and the console were prone to failure. Thus Marks' opening TARDIS scenes were rewritten to have the Doctor and Sarah finding the 'old' control room. A few descriptions of this new room, such as 'a little swivel mirror set into the console' – were in the revised script. Rejecting the bright white walls of earlier TARDIS sets, designer Barry



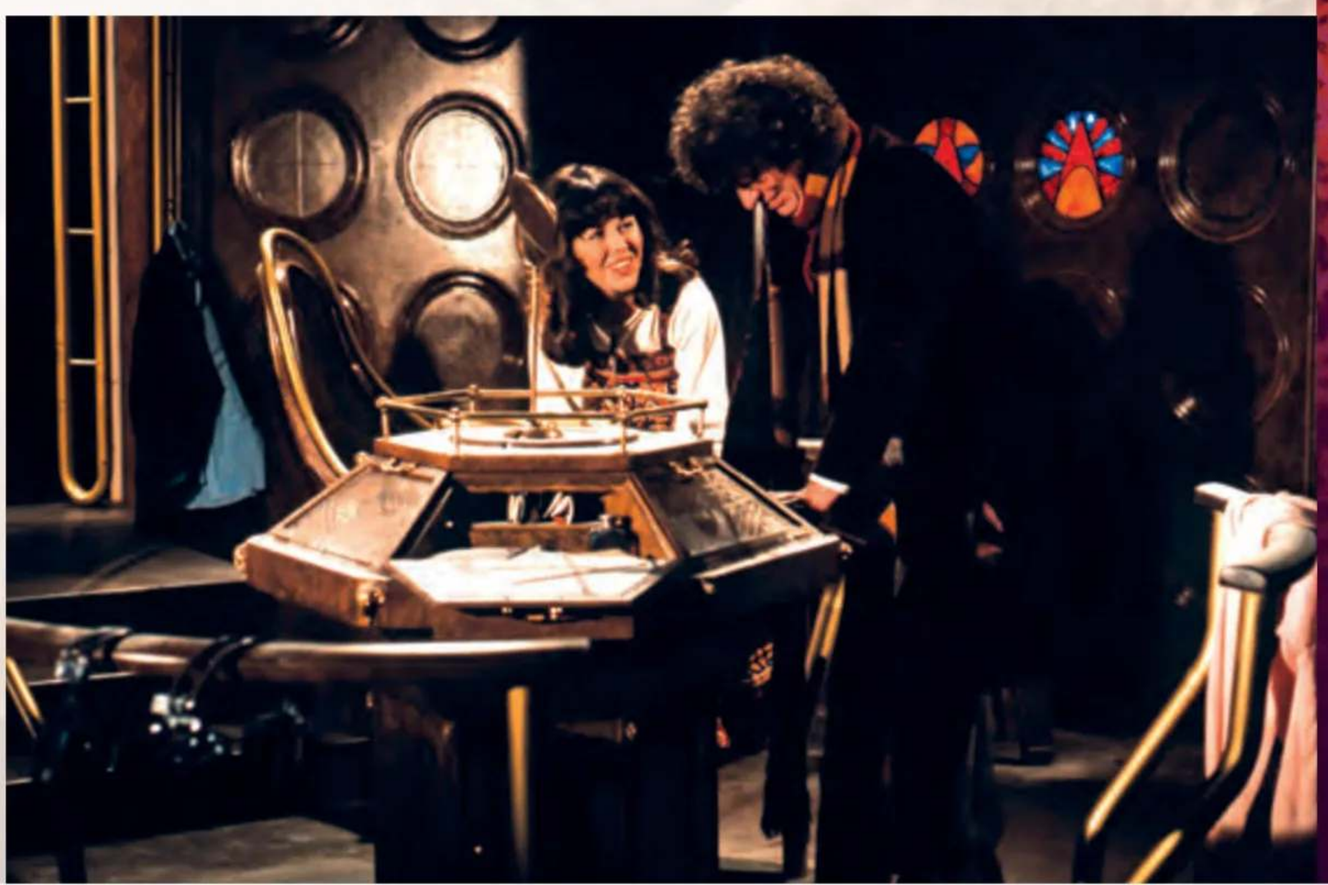
Newbery imagined a darker room, akin to a Victorian sailing ship, or something from the works of Jules Verne, having recently seen the Nautilus in the 1954 film *20,000 Leagues Under the Sea*. The plywood walls were covered with wood-veneer wallpaper, and coloured plastic was placed in some of the roundels as stained glass; originally it was suggested that these could pulse with light when the TARDIS was in motion. The basic elements of the old set were retained, including a simplified scanner which was now a yellow CSO flat behind wooden shutters, manually operated via a wheel-and-chain mechanism. Although Bennett had wanted to retain the moving rotor on the console, this was vetoed by Hinchcliffe on cost and practicality terms. The new console – based on a Davenport desk – was smaller and static, allowing more freedom for camera angles; mounted on a dais and surrounded by four brass railings, some controls were hidden behind an opening section. The troublesome double doors were replaced by a rear doorway, with steps leading up to a black drape area. For *The Masque of Mandragora*, the set was to be dressed with the tall chair seen frequently from the William Hartnell era onwards, a descant recorder (hired from Maurice Placquet of Shepherd's Bush) representing Patrick Troughton and a red velvet smoking jacket like those worn by Jon Pertwee.

## Italian setting

The script called for various Italianate settings including a city gate, a palace with an upper room, an execution yard, a city street, palace gardens and a ruined temple, with other scenes being set in a field, a country road and a vineyard ('The TARDIS is wedged into a bush'). Although the crew had hoped to shoot overseas, Hinchcliffe had a venue closer to home in mind. As a student at the end of the 1960s, he had worked as a tour guide, taking parties of sightseers to Portmeirion, an Italianate village in North Wales.

Portmeirion is a picturesque village situated on the North Wales coastline near Penrhyndeudraeth, created by successful architect Sir Clough Williams-Ellis on a peninsula of Tremadog Bay which he had purchased as "a home for fallen buildings" where people could share his appreciation of architecture. By recreating and salvaging parts of other buildings, Williams-Ellis' village was based upon the general atmosphere of Mediterranean fishing villages; when opened at Easter

**Below:** "Do you know, this is the second control room..."





**Above:** Sarah and Renaissance man Giuliano.

1926, the hotel's name came from the word 'port' and Merioneth in Wales. Buildings were added over 50 years – mainly before 1939 and after 1954 – until, by 1976, Portmeirion was completed. It now included items such as a seventeenth-century banquet hall from Emeral, a 1707 colonnade from Arnois Court near Bristol, a vast fireplace from Hooton Hall acting as a building facade, and the nearby Castle Deudraeth. Because of its Mediterranean style, Portmeirion was often used by film and television crews as exotic locales; most notably, in 1966/7 it featured in the enigmatic ATV thriller series *The Prisoner*. Hinchcliffe took Bennett to the location, and both agreed that it could double for San Martino – the additional expense of travel and accommodation justified by the impressive opening to the new series. Around Friday 13 February 1976, with the scripts still in development, the production team was as yet unable to commit to shooting at Portmeirion. However, by Wednesday 3 March, it had been decided now that Portmeirion was the only suitable location for the exterior filming, and the owners of the attraction had asked if they could be given an on-screen credit (which was ultimately denied). Rooms were duly booked at Portmeirion on Wednesday 17 March, with a recce held on Tuesday 6 and Wednesday 7 April.

The historical serial went through various title changes, and as late as Thursday 25 March it was entitled *Doom of Destiny*. By mid-April there was no title, but by Monday 26 April, prior to location filming, it had been renamed *Secret of the Labyrinth*.

Meanwhile on Saturday 3 April, Tom Baker wrote the first of his periodic book reviews for *The Times*, while Brian Hayles, who had written for the series in the past, discussed the effect the show had on children on the Radio 4 show *Weekend*. Baker and Sladen were booked to play the Doctor and Sarah on a BBC Schools Radio programme entitled *Exploration Earth* on Tuesday 6 April. This geographic show used the format of *Doctor Who* to depict the formation of the Earth itself in the context of a 20-minute adventure called *The Time Machine* for the autumn term.

## Target signings

Baker also made a number of public appearances during the spring signing the Target range of *Doctor Who* paperbacks at venues such as Newcastle (Saturday 27 March), Ilford, Bridgnorth, Spennings in Southampton, and Oxford (on Wednesday 14 April). Meanwhile, Sladen and her husband spent Wednesday 14 and Thursday 15 at Manchester's New Broadcasting House recording for the radio play *A Bitter Almond* (broadcast Friday 15 October).

Finally receiving the draft movie contract, Baker's agency of London Management had some queries on Friday 23 April, most notably that the deal was for one year's rights which had already begun at the start of 1976.

An experimental gallery-only video effects session was held for the serial on Wednesday 28 at 2.30pm in Studio TC4A at Television Centre. *The Time Machine* was recorded in Studio PP1 of Portland Place from 2pm to 6pm on Tuesday 27 April. ■

# Production

Shooting on *Doctor Who*'s latest journey into the past was scheduled to begin on Monday 3 May at Portmeirion. Cast members required for filming included Pat Gorman, who had made the first of his many appearances in the series back in 1964, as a guard; likewise, another guard, James Appleby, had been an extra since 1964, with a credited appearance as a policeman in *The Faceless Ones* [1967 – see Volume 10] as well as featuring in *North and South*. One of the pikemen, Peter Walshe, had played Erak in director Rodney Bennett's *The Sontaran Experiment*; his fellow pikeman, Jay Neill, achieved a first screen credit on *Doctor Who*, having been an extra since 1967 and had worked with Bennett on *Mistress of Hardwick* in 1972. Jon Laurimore, a semi-regular in Yorkshire's sitcom *My Old Man* who had previously appeared in the Yorkshire dramas *Gazette* and *The Organization*, was cast as Federico very shortly before filming; he replaced David Swift in the role, who had been forced to drop out in late March. Antony Carrick, playing Rossini, had previously been directed by Bennett in the *Lord Peter Wimsey* serial *Murder Must Advertise* and in *Madame Bovary*, while Gareth Armstong – playing Giuliano – had been spotted by Bennett in productions by the Royal Shakespeare Company.

The crew travelled up to Bangor by train from London early on Sunday 2 May, with the cast arriving that evening. Most of the main cast and crew stayed in the main hotel at Portmeirion, with minor cast members and other crew dispersed among

**Above:** The finest swordsman in all Gallifrey.

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the self-catering cottages; Bennett himself resided in Rhesdai'r Siantri (Chantry Row).

The shoot – which was plagued by rain – was attended by Sir Clough Williams-Ellis, the architect of Portmeirion; even at the age of 92, he was an alert and eccentric figure who was delighted to have the crew visit. Tom Baker, in particular, enjoyed his conversations with him.

Shooting began on the Monday morning with a wooden hut beside Hercules Hall, housing make-up and wardrobe. Filming on 16mm stock got underway at 'The Field', an area to the north of Portmeirion, at 9.30am; orange floodlights were used to give the Welsh surroundings a Mediterranean look. The first scene filmed showed Federico's men harassing the peasants and setting a hay cart alight. Four horses were provided by the Stroud Riding and Driving School in Gloucestershire for this scene, and a group of seven stuntmen with horse-riding experience had been hired to double up in many roles; Bennett later recalled how these tough men kept their cigarettes in their codpieces, and that one was nicknamed 'Bronco', because he'd allegedly taken part in American rodeos. Action sequences were largely arranged by regular stuntman Terry Walsh (most often

**Below:**
Giuliano charms the Doctor and Sarah.





**Right:**
The Doctor strikes a dramatic pose.

Baker's double in the series). Designer Newbery had believed he'd be able to acquire various costumes used in director Franco Zeffirelli's lavish movie *Romeo and Juliet* (filmed in Italy in 1967) to dress the natives of San Martino, but after a trip to Italy he'd discovered that he was actually being offered inferior items from the Renato Castellani-directed version shot in Rome in 1953; only a few of these made it into the finished programme.

Next, the crew moved to 'The Woods' (Y Gwyllt – Salutation Wood) to the north of the village to film the invisible Helix moving about, using wind machines on the foliage. The TARDIS' arrival and departure scenes were filmed in the afternoon; originally, Sarah was supposed to find peaches growing nearby, but this was changed to oranges, which the crew hung onto the existing trees. Newbery had constructed a new TARDIS exterior prop after the original had collapsed during OB recording on *The Seeds of Doom* [1976 – see page 6] the previous December. This new, shorter and wider timber prop had a flatter roof more like those of the original police boxes, and was lighter and easier to transport and assemble. The TARDIS was set up by a stream close to the lake where the attack on the peasant by the

Helix energy was filmed. Stuntman Stuart Fell played the peasant, performing an unscripted fall into the lake. Ian Scoones threw 20 feet of waterproofed titanium tetrachloride igniter cord into the water, which then burned to produce the bubbles and smoke of the Helix energy. Visual effects provided Fell's pitchfork, inside which was concealed a gas pipe designed to ignite on cue.

On Tuesday 4 May, a tractor transported jabolite BBC stock columns up to the ruined temple site behind the village. By now, Newbery had redressed Portmeirion itself, concealing new windows with drapes and shutters, and covering other non-Renaissance elements with sheets of felt that blended into the stonework; Bennett had only selected parts of the village to shoot in as not all buildings had an Italianate flavour. Meanwhile, from 9.30am filming got underway by The Gloriette balcony on the Central Piazza for the execution/escape bridging Parts One and Two; Walsh doubled Baker in several action shots now and throughout the week. Afterwards, the crew moved to Bridge House to shoot the arrival of Federico's entourage and the Helix's attack on the soldier in Part One; this later scene required a visual effects prop sword to burst into flames. A scene of the Doctor running down the steps from the Pantheon and passing the two guards who had found the corpse in Part Two was also filmed at a portico inside which the usual Buddha statue (a prop left behind from the 1958 film *The Inn of the Sixth Happiness* had been obscured) at the foot of the Pantheon steps; a burned dummy 'body' was used.



## Woodland scenes

Wednesday 5 May saw a return for cast and crew to 'The Woods' and part of the main arboreal pathway behind the village accommodation of the Arches, commencing at 9.30am with a scene in which the Doctor was chased by Rossini's men; Tom Baker was doubled by Roy Street in several horseback shots and some stunt falls with Peter Pocock as the guard whom he unseated. The crew then moved along a woodland path to film the Part Two scenes of the Doctor, Sarah and Giuliano at the ruins; a dark filter over the camera lens simulated dusk. Since Bennett could not find a suitable natural entrance to the catacombs, Newbery's team constructed one in a narrow tree-lined path in a hollow by the lake. Sir Clough Williams-Ellis was impressed with the fake ruins and asked if the columns could be left behind after the shoot. Newbery pointed out that these items were only made of polystyrene and would not stand up to the Welsh weather. From 2pm, the crew filmed the attack by Federico and his men on Sarah and Giuliano, plus the resultant fight in Part Three. The Doctor's view of the two pikemen from the catacombs in Part Two was achieved with another day-for-night shot.

**Left:** What will Sarah find in the catacombs?

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**Above:**
The TARDIS is drawn into the Mandragora Helix!

The morning of Thursday 6 began on the narrow steps leading down to the beach beside Watch House, where portions of the Part Two chase were filmed. The crew then moved onto the wide cascade steps leading down from the Hercules Statue, which was where the Doctor's party was to make their way to the catacombs in the same episode. Roy Street doubled for Tom Baker when the Doctor leapt over the balustrade on the road leading down from the Town Hall to the main hotel in the harbour in the opening chase which was filmed next. An additional shot of Federico riding his horse was then undertaken, with Jon Laurimore heading back up the main road beneath the rocky outcrop on which cottages such as Chantry Row had been perched. The final shot of this sequence was then filmed on a cobbled walkway leading up towards the Pantheon (suggesting the Duke's palace) close to the Round House.

The last shot planned for the morning showed the Doctor running down an alley between the cottages and shops of Trinity and Neptune. The crew then remained in the main area to shoot the Doctor's party moving along the Bristol Colonnade in Part Two; Bennett's camera angles hid the mock-Gothic architecture here. The Doctor evading the guards and munching on an orange was then filmed in Battery Square where Toll House, Battery and Priors Lodgings were largely obscured by set dressing to form a market place. Shots of the brethren lurking in the city streets beneath the clock tower of the Bell Tower or Campanile for Part Four were some of the final takes executed by the film crew.

Friday 7 was an additional day of shooting to complete any remaining scenes before the *Doctor Who* cast and crew departed for London in the afternoon... having enjoyed a number of riotous evening parties during the week, often at Cliff House occupied by production unit manager Chris D'Oyly-John.

Rehearsals for the serial – now being referred to as *The Curse of Mandragora*

around this time – began at the BBC's Rehearsal Rooms in Acton on Thursday 13 May. Playing Hieronymous was Norman Jones, who had previously appeared in *The Abominable Snowmen* [1967 – see Volume 11] and *Doctor Who and the Silurians* [1970 – see Volume 15]; as well as appearing since then in series such as *All Our Saturdays*, *South Riding* and *The Stars Look Down*; he had been directed by Rodney Bennett in *North and South*. Tim Pigott-Smith, cast as Marco, had appeared in *Doctor Who* before in *The Claws of Axos* [1971 – see Volume 16] and had also worked with Bennett on *North and South*. The Demnos High Priest was Scots actor Robert James, who had appeared in *The Power of the Daleks* [1966 – see Volume 9] (and since featured in *The Shadow of the Tower*), and the speaking brother was Brian Ellis, whom Bennett had previously cast in *The Sontaran Experiment*. For the pre-recorded Mandragoran Titan voice, Bennett employed Peter Tuddenham, who had provided various voices on *The Ark in Space* and since when had also appeared in *North and South*.

## Elisabeth Sladen's departure

During the rehearsal period, the departure of Elisabeth Sladen from the series was announced; this was a decision which the actress had taken at the end of 1975. The news was released on Wednesday 12 May. Sladen spoke to journalists at her home in Ealing, and the next day press coverage included stories such as *Dr Who loses fearless Sarah* in the *Daily Mail* which confirmed that she would be written out after two stories in the next series which was due to begin in October. "I enjoyed playing her tremendously, but there is a time for everything to end," commented Sladen, while Tom Baker added: "I shall miss Lis very much professionally [...] She's a very rapid thinker, which makes my life considerably easier." Hinchcliffe also stated: "All the past *Dr Who* assistants have left the story in a happy way. No one is going to disappear by being killed or eaten up by monsters." Her time as Sarah illustrated by a clip from *Genesis of the Daleks* [1975 – see Volume 23] Part One, Sladen featured in a pre-recorded interview with Dilys Morgan (plus a Gold Dalek, Yeti and 'Sea Monster') on the following evening's magazine show *Nationwide* on BBC1 and was interviewed alongside both Philip Hinchcliffe and Baker on Radio 1's *Newsbeat*. Knowing that he would miss Sladen after she had welcomed him to the series two years ealier, Baker was rather cross that she was departing.

Rewrites were still being made to the script, with an extra scene showing Hieronymous addressing the Titan voice being added to Part Two on Wednesday 19. Baker complained about the Doctor's rescue of Sarah



**Above:** The Doctor realised he'd left the TARDIS without his yo-yo.

### Connections: Stargazing



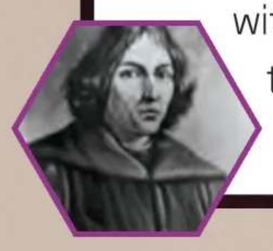
In Part Four, the Doctor uses an astrolabe, an apparatus used by astrologers since the sixth century BC to calculate altitude and relative position of the stars and planets. This device was superseded by the oxtant and sextant in the eighteenth century.

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**Connections: Planetary bodies**

- The Doctor makes reference to the "Copernican system". Nicolaus Copernicus (1473-1543) was a Polish mathematician who formulated the theory that positioned the Sun at the centre of the universe with the planets of the solar system moving around it.



from the temple in Part Two, saying that the notion of him sneaking in unnoticed was ridiculous; Bennett's camera angles were planned to disguise this.

By the time recording began, the serial had been retitled *The Masque of Mandragora*; although the usual title sequence film was retained, a new serif typestyle – Della Robbia Bold – was used on the credits. The first two-day session began on Monday 24 May in TC3 (originally scheduled to commence on Sunday 23), with recording between 7.30pm and 10pm each evening. Due to attend recording were 12-year-old Raymond Sudell of Preston and 15-year-old Huw Williams of Helston, whose entries of a horned mutated man and a scaly fish man had been two of the winners in a *Doctor Who* monster-making competition.

Gareth Armstrong and Tim Pigott-Smith modelled the friendship of Giuliano and Marco on the characters of Hamlet and Horatio from William Shakespeare's *The Tragedy of Hamlet, Prince of Denmark*; however, the wigs which they wore for their roles saw them nicknamed 'Gert and Daisy', variety characters played from the 1930s by Elsie and Doris Waters.

The first day saw recording of all the Parts One and Two palace scenes, using the sets for Hieronymous' cell, Giuliano's room, the state room (which had doubled as the Duke's bedroom), Federico's room and a corridor set. The state room was a redressed version of a set designed by Kenneth Sharp for a BBC2 programme celebrating the 70th birthday of musician Yehudi Menuhin (*Menuhin*, screened on Thursday 22 April) as revealed in the *London Day by Day* section of *The Daily Telegraph* on Wednesday 28 April; when Newbery saw the set in TC1 he asked to have it retained for use in *The Masque of Mandragora*. For many of his sets, Newbery was inspired by the detailed paintings of fifteenth-century Venetian artist Vittore Carpaccio, whose images were used as the basis for Giuliano's room.

## Masque ball

The Parts Three and Four palace scenes were completed the following evening, Tuesday 25. Generally, these were recorded in sequence, bar one section which allowed Sladen to change into her masque ball gown for the final scenes. Five dancers were hired for the masque scenes in Part Four; these formed the Nonsuch Company, a dance troupe specialising in historical dance founded in 1966 by Peggy Dixon with whom Bennett had worked when she choreographed sequences in *Mistress of Hardwick* (which had also featured Jack Edwards as the dance master). Stuart Fell donned a jester's outfit to perform various tricks including back-flips, fire-eating and juggling. Three



**Right:** The Doctor is forced to take desperate action.



**Above:**
The masque begins...

pieces of commercially available music were played into studio during the masque scenes, all taken from the LP *Tanzmusik Der Renaissance*, a 1972 LP of Renaissance dance music (*Peasant, bourgeois and courtly dance music of the 15th and 16th centuries*) recorded by the Ulsamer Collegium in Nuremberg in November 1971 and released by Archiv (2533 111). The fire-eater performed to the anonymous composition *Istampita Ghaetta*, Sarah spoke to Giuliano while *Basse Danse La Brosse* by French composer Pierre Attaingnant was played, and then the Brethren infiltrated the dance during *Branle de Champagne*, a piece by another sixteenth-century French composer, Claude Gervaise. The arrival of the disguised Brethren was recorded in cutaway shots, as was the massacre of the guests, necessitating a lot of pauses to line up a spark generator, which was used to give the impression that energy was firing from the Brethren's fingers and striking down the dancers.

Rehearsals restarted on Wednesday 26, but there were still rewrites being made to Part Three. Several scenes were expanded on Monday 31, including the scene on the grotto stairs where the Doctor made references to meeting nineteenth-century hospital reformer Florence Nightingale and taking sword-fighting lessons from the bodyguard of Egyptian ruler Cleopatra. Another change was the dungeon scene, in which the Doctor explained about how his companions can understand other languages because he shares his Time Lord gift with them.

The final studio session, also in TC3, began on Sunday 6 June. Recording started with the Part One TARDIS corridor scene; this used yellow Colour Separation (CSO) for the shot of the Doctor and Sarah looking through the door of the boot cupboard, adding a colour photocaption



**Right:** Hieronymous outlines his plan to the High Priest.

of a vast stately home's hall. The rest of the evening then concentrated on Parts One and Two scenes in the secret passage, the ruined temple, the catacombs and the grotto staircase. It had now been decided that the Mandragora energy would not be invisible after all. Bennett came up with the idea of superimposing something like a sparkler on the picture, and Ian Scoones opted to use a powerful industrial sparkler. Recorded against a black background and tinted red, this was superimposed over the main action and moved by tilting or zooming the camera focused on it. For the scenes in which the ruined temple was restored to its Roman glory as he had seen in JC Stobart's 1912 book *The Grandeur That Was Rome*, Newbery had set details painted onto gauzes which were invisible in the shadows, but could 'magically' appear as red lights shone on the set. The shaft of yellow/orange light which appears as Hieronymous spoke to the Titan voice was achieved by superimposing an Astra (lava) lamp over the picture.

## Lava lamp light

Monday 7 saw the remaining Parts Three and Four Earth scenes being recorded, using the same sets as the previous day, plus scenes in the palace dungeon. For the sequence where Hieronymous fled from his cell, Norman Jones fell and sprained his ankle, meaning that he was less mobile for the remainder of his performance. CSO was used for shots of the Brethren receiving power from the sacred stone in Part Three. A smoke gun was used to show the effect of Hieronymous' blast on Federico at the end of Part Three. Although it had originally been planned to achieve the shot of the astrologer's glowing face by having Jones wear a mask of CSO material, the luminosity beneath the hood was poor; instead, light from the lava lamp was superimposed inside the static cowl. The final scene of the evening was set in the temple ruins, with Sladen again in her masque outfit; an animated caption had been prepared for the shot of the eclipse and a spider form of the spark generator was used for the Brethren's demise. During a recording break, Baker replaced Jones in the Hieronymous costume, miming to dialogue which Jones had pre-recorded.

The final day, Tuesday 8, was devoted to scenes in the new TARDIS control room, the Titan hall and also some of the effects scenes in the temple ruins for Part Four. In addition, the Mandragora energy effect was added to the film sequences. For the scenes in which the TARDIS was sucked into the Helix, Baker and Sladen's images were double-reflected and recorded off a rippling sheet of Mirrorlon. The Titan hall sequences were achieved by positioning



Baker, Sladen and the TARDIS on a green CSO set, mixed in with Scoones' small model of the Helix; roll-back-and-mix was used for the TARDIS dematerialisation. For the scenes where the Doctor confronted Hieronymous and drained his power, close-ups of the static golden mask were recorded, pulsing with superimposed light. Camera rehearsals were attended by members of the fledgling *Doctor Who* Appreciation Society, which had been invited along by Hinchcliffe; also attending a studio session was Keith Miller of the *Doctor Who* Fan Club.

Also filmed for the serial was visual effects work for the Mandragora Helix and TARDIS in flight sequences in Part One. Three Helix models were planned; two on film and one in studio. The main Helix was a five-foot fibreglass turntable used for distant shots; this large prop was finished in reflective paint so that it would glow using the Front Axial Projection process, but Bennett disliked this model and it barely featured on the finished programme. Retained was a shot of the TARDIS entering the vortex, an effect achieved by using miniature white polystyrene balls in a transparent wallpaper paste solution swirling in a rotating Perspex cone. The studio model of the Titan hall was simply coloured crystals mounted on a wire-framed spiral.

The Drama Early Warning Synopsis for the serial carried the title *The Masque of Mandragora*, but did not have a fixed transmission date. ■

**PRODUCTION**

**Wed 28 Apr 76** Television Centre Studio 4A: Experimental session

**Mon 3 May 76** Field, Portmeirion, Gwynedd (Field); Woodland Pond, Portmeirion (Vineyard)

**Tue 4 May 76** Central Piazza, Portmeirion (Execution Yard); Bridge House, Portmeirion (City Gate); Pantheon, Portmeirion (Alcove)

**Wed 5 May 76** Wood, Portmeirion (Country Road/Ruins); Woodland Paths, Portmeirion (Ruins)

**Thu 6 May 76** Prior's Lodge/Hercules Statue/Anchor Cottage/Fountain Cottage/Pantheon/Watch House/Battery Square, Portmeirion (City Streets); Bristol Colonnade/Cascade, Portmeirion (Palace Gardens); Walkway, Portmeirion (Palace)

**Mon 24 May 76** Television Centre Studio 3: Duke's Bedroom; Hieronymous' Cell; Giuliano's Room/Ante Room; State Room; Federico's Room; Corridor 1 for Parts One and Two

**Tue 25 May 76** Television Centre Studio 3: Hieronymous' Cell; Federico's Room; Giuliano's Room/Anteroom; Corridors 1 and 2; State Room for Parts Three and Four

**Sun 6 Jun 76** Television Centre Studio 3: TARDIS corridor; Secret Passage 2; Temple; Ruined Temple; Secret Passage 1; Catacombs; Grotto Stairs; Grotto for Parts One and Two

**Mon 7 Jun 76** Television Centre Studio 3: Grotto and Stairs; Catacombs; Ruined Temple; Dungeon Passage; Dungeon for Parts One, Three and Four

**Tue 8 Jun 76** Television Centre Studio 3: TARDIS; Titan Hall; Ruined Temple

# Post-production

**Above:** Hieronymous waits...

Parts One and Two of *The Masque of Mandragora* were edited on Tuesday 8 June. Part One suffered only four minor cuts: the end of the Duke's death scene; some of Sarah being smothered by the Brethren in the orange grove; a short scene showing Hieronymous in his cell measuring a foaming concoction into a phial as the curfew sounded; and the sequence showing the Brethren showering petals on the sacrificial stone, which was moved to Part Two. In Part Two, the scene in which the Helix energy entered Hieronymous suffered two cuts; the very start and end (where Hieronymous, asking what he must do, was told: "There is one being apart from you who knows of our presence. He is called the Doctor. He must be found and eliminated"), were removed. Also lost was a scene in Federico's room, just prior to the Doctor and Sarah meeting Giuliano, where Rossini said that the pair had been seen in the palace gardens, and Federico told him to have the executioner standing by, so they could be taken straight

to the block. The next scene's end was trimmed to remove Sarah and the Doctor pondering what to do with Demnos.

Part Three was edited on Saturday 19, with several of the early scenes resequenced. The end of a catacombs scene lost Sarah telling the Brethren that they were crazy, and a cut was made to the middle of the scene where the High Priest spoke to Hieronymous in his cell. The end of a scene between Federico and Rossini was cut; the Captain advised caution about moving against Giuliano with important visitors present, but Federico condemned his nephew as a traitor, a Christian prince dabbling in the black rites. Earlier in the scene, Alasdair Milne, director of television programmes, had asked for the removal of the Count's line: "I want the Duke's head here – tonight. I want to spit in his sightless eyeballs." Clenching his fist, Federico told Rossini: "The Holy Father himself will kiss my hand for cleansing the state of San Martino." Also dropped was the film sequence of the Brethren standing motionless in the streets at dusk, due to have appeared after Hieronymous being dismissed by the Count; a similar sequence was due to have featured in Part Four.

## Electronic effects

Another minor trim made to Part Four on Sunday 20 was the last line, where Giuliano, having seen the TARDIS vanish, declared, "There is a reason for everything – even this. One day science will explain it all..."

An hour-long gallery session from 3.30pm on Wednesday 28 July was used to add electronic effects. Composer Dudley Simpson (contracted to score the serial on Friday 2 April) returned to *Doctor Who* for the entire 1976/7 series; by now, the Australian was turning down other work to ensure that he was free for the series. Simpson's 42-minute score included a specific theme which he had developed for Baker's Doctor at the end of Part Four. The music was recorded from 10am to 1pm on Thursday 8 and 2.30pm to 5.30pm on Friday 9 July, with dubbing on Monday 12, Tuesday 13, Wednesday 21 and Thursday 22 July. Bennett than did extra editing on Sunday 22 August. First edits of all the episodes were shown apart from Part Two which was a second edit. ■



**Above:** "Raaargh!"



**Below:** Federico orders his men into battle.

# Publicity


'Mandragora energy! Get down! Quick!' It's the start of a new Dr Who adventure, and the Doctor (Tom Baker) finds himself involved in more strange happenings, this time in 15th-century Italy. Part 1: 6.10 pm

**Right:** *Radio Times* publicity art by Roy Ellsworth.

- Promotional material for *The Masque of Mandragora* described it as 'a swashbuckling tale of strange sorcery and evil intrigue in 15th century Italy', emphasising the use of the Italian costumes and Portmeirion. As well as being the first period *Doctor Who* in some time, the serial promised guest stars Jon Laurimore and Norman Jones and that the Doctor would reveal some of the mysteries of the TARDIS and its new control room. *Doctor Who* was one of the series which the BBC emphasised was returning for its autumn season which was announced on Wednesday 11 August and covered the following day in *The Times*.

- John Ezard of *The Guardian* penned the piece *Who loves you Doctor?* which appeared on Tuesday 31 August; in this, he looked at the responses of five young children who had grown up in the television age and how they reacted to the show, with generally positive results.

- On Thursday 2 September, the 'Autumn Season' issue of *Radio Times* included an article titled *Dr Who's Renaissance* which was accompanied by a black-and-white picture of Baker by Barry Fantoni. This was an interview with Philip Hinchcliffe, who explained that he was aiming for a wider audience with his Shakespearean mix of "sword-play, horse-riding and magic"; he was also mothballing the old monsters. The programme listing for Part One was accompanied by a piece of art from Roy Ellsworth showing Hieronymous, the Doctor and the Helix.

- Concurrent with the new series, book and stationery chain John Menzies launched a 'Monster Painting Competition' with a campaign featuring Tom Baker's Doctor.

- A 53-second trailer for *The Masque of Mandragora* was shown at 10am on the morning of Saturday 4, with John Braben providing narration over a montage of shots including the TARDIS entering the Helix and the attack on the peasant by the lake; the show was also featured in a new season trailer at 5.13pm. The same day, Nancy Mills of *The Guardian* commented on how Baker was an inspired choice as the Doctor, and contributed to the series' cult appeal in her interview with him under the title *The man Who is*.

# Broadcast

- *The Masque of Mandragora* began the 1976/7 series of *Doctor Who* on Saturday 4 September 1976; the BBC1 schedule for the evening was *The Wonderful World of Disney*, *Doctor Who*, *The Generation Game*, *The Duchess of Duke Street*, *The Two Ronnies*, *Starsky and Hutch*, *News*, *Match of the Day* and *Parkinson*. The new BBC1 Saturday schedule was a massive success, with *Doctor Who* entering the Television Audience Measurement (TAM) top 20.

- After the complaints from the National Viewers' and Listeners' Association about the 1975/6 series, *Doctor Who* was scheduled after 6pm. For the first week, the main competition was the musical special *Guys'n'Dolls* with Tina Charles; however, ATV premiered the second series of *Space: 1999*, Granada overlapped with reruns of *The Invaders* and the Western *Laramie,* Anglia screened *Candid Camera* and the 1953 movie *War of the Worlds* ran on Yorkshire and Tyne Tees.



- From Saturday 11, the talent show *New Faces* was largely networked from 6.15pm with different lead-in shows in the coming weeks, including *Island of Adventure* on LWT, music show *Supersonic* (LWT, Ulster), *Candid Camera* (Anglia, Border), sitcoms *Bless This House* (HTV, Scottish) and *Lucky Fella* (Grampian), *The Adventurer* (Yorkshire, Tyne Tees), *Space: 1999* (ATV, Ulster, Westward), *Mission: Impossible* (Southern) and *The Invaders* (Granada).

- The closing credits of Parts One and Two were accompanied by continuity announcements for the changing times of the subsequent weeks' broadcasts, while over the end of Part Four the announcer revealed that the Doctor would be back in the twentieth century for *The Hand of Fear* [1976 – see page 90] the following week.

- *Doctor Who*'s audience was up by two million viewers on the previous series' début, with very positive audience reaction. An audience profile study indicated that the balance between male and female viewers was generally equal, with 56 per cent of the audience being over 15. An Audience Research Report on Part Four was prepared on Friday 10 December; the 230 viewers had mixed feelings about the slow plot and there were some unfavourable comparisons of Tom Baker's Doctor; while the show was appealing to children, a minority found it 'corny' and Baker's Doctor

**Left:**
The Doctor parries a blow.

# THE MASQUE OF MANDRAGORA

STORY 86



**Right:**
The Doctor and Sarah gaze onto the Helix.

too 'flippant' in comparison to his predecessors. However, the majority reacted with 'moderate approval'. One in 10 adults watching with children said that the programme had been too frightening for them. Louis Marks recalled Philip Hinchcliffe remarking to him that there had been complaints about the off-screen torture of Marco in Part Three. Hinchcliffe later (unsuccessfully) nominated *The Masque of Mandragora* to feature in *The Five Faces of Doctor Who* series of repeats in 1981.

- *The Masque of Mandragora* was sold abroad to the United Arab Emirates in October 1977, Australia's ABC in February 1978, the United States from late 1978 (initially with an opening Howard da Silva narration; it was also screened in the United States as a 92-minute TV movie compilation). Chile, New Zealand, Gibraltar, Mexico and Nigeria took the serial in 1979, with 1980 seeing broadcasts in Brunei, Costa Rica, Puerta Rico, Hong Kong, Canada, Nicaragua, Ecuador and Brazil. Swaziland, Venezuala and Honduras all showed the serial around 1981.

- *The Masque of Mandragora* was offered in a further wave of overseas sales from 1985, with the story being taken by Saudi Arabia, the Armed Forces Network, Trinidad & Tobago, Barbados/St Lucia and Spain.

- *The Masque of Mandragora* was shown on satellite/cable station SuperChannel over September/October 1987 and later repeated in two-part form in June 1989. On UK Gold, it was screened in both episodic and compilation forms in October 1993. BBC Prime broadcast it in April/May 1998 and it aired on Horror Channel from June 2014.

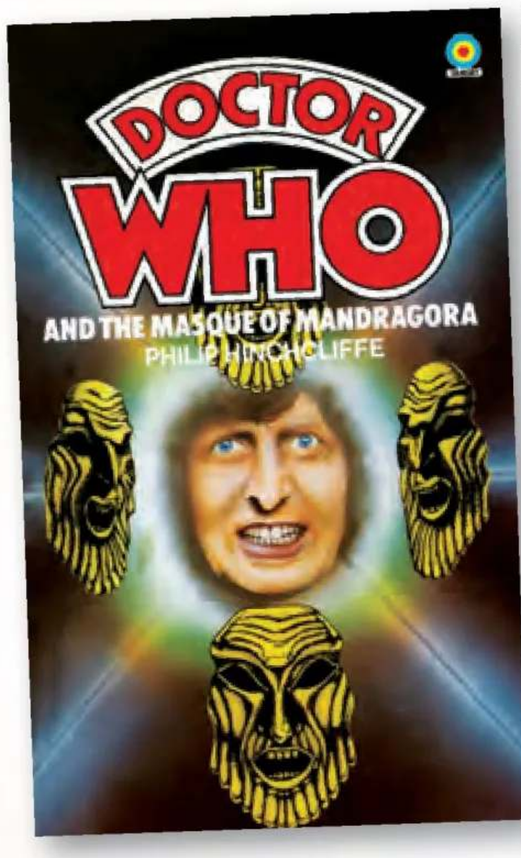
- *The Masque of Mandragora* was screened – alongside *Checkmate,* an episode of *The Prisoner* – as part of the BAFTA Cymru/BBC Cymru *Sci-Fi: Days of Fear and Wonder* season at Theatr Harlech in Snowdonia on Friday 20 February 2015; Philip Hinchcliffe took part in a Q&A session at the event.

## ORIGINAL TRANSMISSION

| EPISODE | DATE | TIME | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|---|---|---|---|---|---|---|
| **Part One** | Saturday 4 September 1976 | 6.10pm-6.35pm | BBC1 | 24'31" | 8.3M (40th) | 58 |
| **Part Two** | Saturday 11 September 1976 | 6.05pm-6.30pm | BBC1 | 24'44" | 9.8M (22nd) | 56 |
| **Part Three** | Saturday 18 September 1976 | 6.10pm-6.35pm | BBC1 | 24'34" | 9.2M (29th) | - |
| **Part Four** | Saturday 25 September 1976 | 6.10pm-6.35pm | BBC1 | 24'45" | 10.6M (23rd) | 56 |

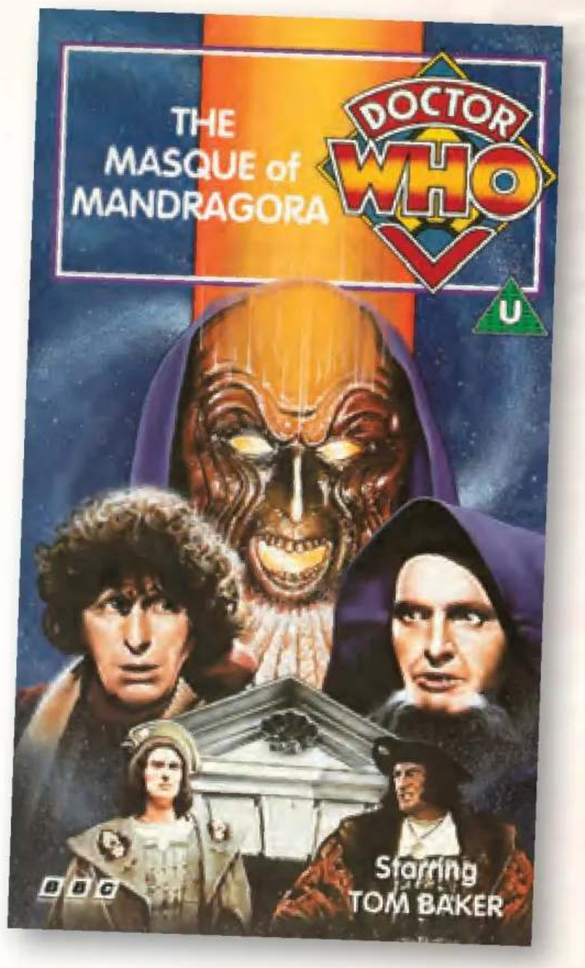
# Merchandise

Louis Marks' scripts were novelised by Philip Hinchcliffe as *Doctor Who and the Masque of Mandragora*. Published by Target in paperback in December 1977 with a hardback from Longbow in January 1978, both editions bore a cover by Mike Little. In November 1979, Pinnacle Books issued an American edition, with a cover by David Mann. A French edition, *Docteur Who: Le Masque de Mandragore*, translated by Richard D Nolane and adapted by Corine Derblum, was published in June 1987 by Editions Garanciere, with a cover by Jean-François Pénichoux *Doctor Who: The Masque of Mandragora* was reissued by Target in September 1991 with a cover by Alister Pearson. The novelisation was released as a BBC Audiobook, read by Tim Pigott-Smith, in April 2009.




*The Masque of Mandragora* was released on VHS by BBC Video in August 1991. The serial was released on BBC DVD in February 2010. It came with the following special features:

- **Commentary** by Tom Baker, Gareth Armstrong, Philip Hinchcliffe and Chris D'Oyly-John
- **The Secret of the Labyrinth** – cast and crew look back at the making of *The Masque of Mandragora*
- **Bigger on the Inside** – the history of the TARDIS featuring Tom Baker, Robert Shearman, Francesca Gavin, Matthew Savage, Barry Newbery and Christopher H Bidmead
- **Now & Then: The Locations of The Masque of Mandragora**
- **Beneath the Masque of The Mask of Mandragora** – Gareth Roberts and Clayton Hickman take the masque to task
- **Trails and Continuity**
- ***Radio Times* Listings**
- **Production information subtitles**
- **Photo gallery**

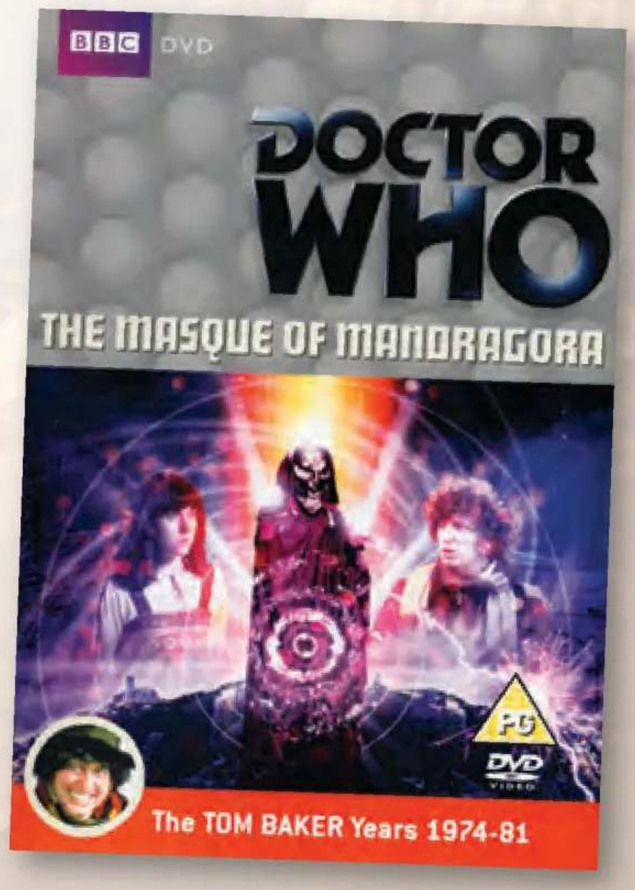



**Clockwise from left:** Covers for the novelisation, video and DVD releases of the story.

In June 2011, *The Masque of Mandragora* was available as part of issue 64 of GE Fabbri's *Doctor Who – DVD Files.*

Incidental music and sound effects were included on the following releases: BBC Records and Tapes LP/cassette *Doctor Who Sound Effects* in May 1978 (with the track *The Mandragora Helix*); BBC Enterprises' CD *30 Years at the Radiophonic Workshop* in July 1993 (with the track *Void*); BBC Music's CD *Doctor Who at the BBC Radiophonic Workshop – Volume 2: New Beginnings 1970-1980* in May 2000 (with the track *The Mandragora Helix*); and Silva Screen's four-disc and 11-disc CD sets *Doctor Who: The 50th Anniversary Edition* in December 2013 and September/November 2014 (with the track *The Mandragora Helix*).

Harlequin Miniatures issued models of Hieronymous in May 2000. ■



# Cast and credits

## CAST

**Tom Baker** ..... Doctor Who
**Elisabeth Sladen** ..... Sarah Jane Smith

with

**Jon Laurimore** ..... Count Federico [1-3]
**Antony Carrick** ..... Captain Rossini
**Gareth Armstrong** ..... Giuliano
**Tim Pigott-Smith** ..... Marco
**Norman Jones** ..... Hieronymous
**Robert James** ..... High Priest
**Brian Ellis** ..... Brother
**Pat Gorman** ..... Soldier [1]
**James Appleby, John Clamp** ..... Guards [2][1]
**Peter Walshe, Jay Neill** ..... Pikemen [2][2]
**Peter Tuddenham** ..... Titan Voice [2]
**Peggy Dixon, Jack Edwards, Alistair Fullarton, Michael Reid, Kathy Wolff** ..... Dancers [4]
**Stuart Fell** ..... Entertainer [4]

[1] Also appears in Part One, uncredited
[2] Listed as Jay Neil in *Radio Times*

**Right:** Doctor and Doctor – Tom Baker and stunt double Roy Street.



## UNCREDITED

**Peter Pocock, Paddy Ryan, Tex Fuller** ..... Stuntmen/Bodyguards
**Dennis Plenty, Ken Tracey, Keith Norrish, Martin Clarke, Derek Chafer, Kevin Moran, Jeff Willard, Martin Grant, Christopher Holmes** ..... Soldiers
**Billy Horrigan, Roy Street, Stuart Fell, Tex Fuller, Bruno McLoughlin, Paddy Ryan** ..... Stuntmen/Soldiers
**Walter Henry, Christopher Holmes, Clinton Morris, Mary Rennie, Penny Lambirth, Leslie Weekes, Keith Ashley** ..... Peasants
**David Rolfe, Lincoln Wright, Lionel Taylor, David Wilde, Paul Barton, Cavin Ianson, Andy Dempsey** ..... Courtiers
**Michael Mulcaster** ..... Old Duke
**Maurice Quick** ..... Priest
**Leslie Weekes, Roy Pearce, Cy Town** ..... Pikemen
**George Ballantine** ..... Federico's Servant
**David Glynn Rogers** ..... Giuliano's Servant
**Peter Pocock, Paddy Ryan, Roy Street, Bruno McLoughlin, Tex Fuller** ..... Stuntmen/Brethren
**Stuart Fell** ..... Stuntman/Peasant [at lake]

**Below:** On the set of Giuliano's quarters.



**Keith Ashley, Penny Lambirth, Clinton Morris, Christopher Holmes, Walter Henry, Mary Rennie, Cy Town, Leslie Weekes** ..... Travellers

**Roy Street** ..... Stunt Double for Doctor Who

**Roy Pearce, Keith Norrish, Keith Ashley, Cy Town, Leslie Weekes, Walter Henry, Clinton Morris, Terry Sartain, Pat Gorman, James Muir, Dennis Plenty, Clive Rogers, Christopher Holmes, Ken Tracey** ..... Brethren

**Terry Walsh** ..... Stuntman/Executioner

**Leslie Weekes, Cy Town** ..... Drummers

**Keith Ashley, Walter Henry, Christopher Holmes, Clinton Morris** ..... Workman Peasants

**Roy Street, Paddy Ryan** ..... Stuntmen/Pikemen

**Billy Horrigan** ..... Guard

**Derek Chafer** ..... Armourer

**Dennis Plenty** ..... Entertainer

**Dennis Plenty** ..... Guest

**Neville Ware, Eddie Somer** ..... Ball Servants

**Derek Chafer, Kevin Moran** ..... Brethren-type Guests

**Penny Lambirth, Sheila Vivian, Jean Channon, Barbara Bernell, Jill Goldston** ..... Female Guests

**Cy Town** ..... Servant





## CREDITS

Written by Louis Marks
Incidental Music by Dudley Simpson
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Title Sequence: Bernard Lodge
Production Unit Manager: Christopher D'Oyly-John
Production Assistant: Thea Murray
Special Sound: Dick Mills
Visual Effects Designer: Ian Scoones
Lighting: Dennis Channon
Sound: Colin Dixon
Film Cameraman: John Baker
Film Recordist: Hugh Cleverley
Film Editor: Clare Douglas
Costume Designer: James Acheson
Make Up Artist: Jan Harrison
Designer: Barry Newbery
Script Editor: Robert Holmes
Producer: Philip Hinchcliffe
Directed by Rodney Bennett
BBC © 1976

**Above:**
Boom in shot on the throne room set.

**Left:**
The secondary TARDIS control room set stands ready.

# Profile

## TIM PIGOTT-SMITH

Marco

Born Timothy Peter Pigott-Smith on 13 May 1946 in Rugby, Warwickshire, he was the only child of Harry, a journalist and latterly editor of *The Stratford Herald*, and amateur actor Margaret (née Goodman).

He attended Wyggeston Boys' School, Leicester, then King Edward VI School, Stratford-upon-Avon, becoming head boy. Studying English, French and drama at Bristol University, he appeared in student productions from 1965. Graduating in 1967, he trained further at Bristol Old Vic Theatre School, before his professional début at Bristol Old Vic in 1969.

Next joining the Prospect Theatre Company, its production *Boswell's Life of Johnson* was adapted by Scottish Television in 1970, and screened elsewhere during 1971. He was Laertes to Ian McKellen's *Hamlet* (1971) for a British and European tour, televised in 1972.

Having once worked in their paint-shop as a boy, he joined the Royal Shakespeare Company for its 'Roman Plays' cycle of *Coriolanus* (1972/3), *Julius Caesar* (1972/3), *Antony and Cleopatra* (1972/3), *Titus Andronicus* (1972/3) and *Cymbeline* (1974/5), before becoming Dr Watson to John Wood's *Sherlock Holmes* (1974) in a production which reached Broadway.

Outisde of stage adaptations, his TV début had come as Captain Harker in *The Claws of Axos* [1971 – see Volume 16]. His second *Doctor Who* story *The Masque of Mandragora* came after working with director Rodney Bennett on serial *North and South* (1975).

He made further inroads into television in *The Regiment* (1972), *Glittering Prizes* (1976), *Wings* (1977), *The Lost Boys* (1978) and *Danger UXB* (1979) and single dramas *Play for Today: A Choice of Evils* (1977), the BBC Shakespeare *Measure for Measure* (1979), controversial *ITV Playhouse* effort *No, Mama, No* (1979), *Playhouse* entries *School Play* (1979) and *In Hiding* (1980), and *Tis Pity She's a Whore* (1980). Leads finally came as Brendan Bracken in *Winston Churchill: The Wilderness Years* (1981) and costume serial *Fame Is the Spur* (1982).

Portraying the officer classes in films such as *Aces High* (1976) and footballing POW movie *Escape to Victory* (1981), another uniformed role provided his breakthrough. Playing arrogant police superintendent Ronald Merrick in Granada's Indian Raj series *The Jewel in the Crown* (1984) won him Best Actor awards from the Broadcasting Press Guild and BAFTA. Airing in over 30 countries, it shot him to fame.

He immediately returned to the stage to direct *Krapp's Last Tape* for the RSC (1984) and to perform solo show *Bengal Lancer* (1985).

**Below:** In *Hannah* in 1980.



Subsequent leading TV roles included yachting drama *The Challenge* (1986/7), DNA scientist Francis Krick in *Life Story* (1987), comedy *The Bullion Boys* (1993) and the title role in police series *The Chief* (1990-3) as Chief Constable John Stafford.

He continued to work on stage with the National Theatre in *Entertaining Strangers* (1987), and became an associate member of the RSC, playing Cassius in *Julius Caesar* (2001/2) and starring in *Women Beware Women* (2006). He also played *King Lear* in 2011 at the West Yorkshire Playhouse.

Taking supporting roles in major movies since *Clash of the Titans* (1981), he could doubtless have played posh British villains in Hollywood forever but preferred to mix theatre work with film parts in *Remains of the Day* (1993), *Gangs of New York* (2002) and *V for Vendetta* (2005). He was Head of MI7 in James Bond spoof *Johnny English* (2003) and the Foreign Secretary in genuine Bond entry *Quantum of Solace* (2008).

Prestige TV roles included *Bloody Sunday* (2002) and *Pompeii: the Last Day* (2003) but he never thought himself too important for popular television, playing DS/DCI Frank Vickers in crime drama *The Vice* (2001-3) and guesting in *Kavanagh QC* (2001), *Spooks* (2002), *Poirot* (2006), *Holby Blue* (2007), *Midsomer Murders* (2008), *Foyle's War* (2010), *Downton Abbey* (2012), *Silent Witness* (2013), *Lewis* (2015), and comedies *Miranda* (2013) and *Toast of London* (2015). For 2004's remake of *North and South* he was father to the character he had played in 1975. His measured tones also graced countless documentaries including *The Natural World* (1997) and *Serial Killers* (2006/9).





His stage Prince Charles, crowned in *King Charles III* (2014, Almeida/2015, Wyndham's, London/New York), was among his finest performances, winning Olivier and Tony nominations.

He married actress Pamela Miles in 1972, and their son Tom became a violinist.

Awarded an OBE in 2017's New Year's Honours, Pigott-Smith died suddenly on 7 April 2017, aged 70. A TV adaptation of *King Charles III* and film appearances in *Victoria & Abdul* and *6 Days* were released posthumously that year, as was autobiography *Do You Know Who I Am?*. ■

**Left:**
In *Life Story* in 1987.



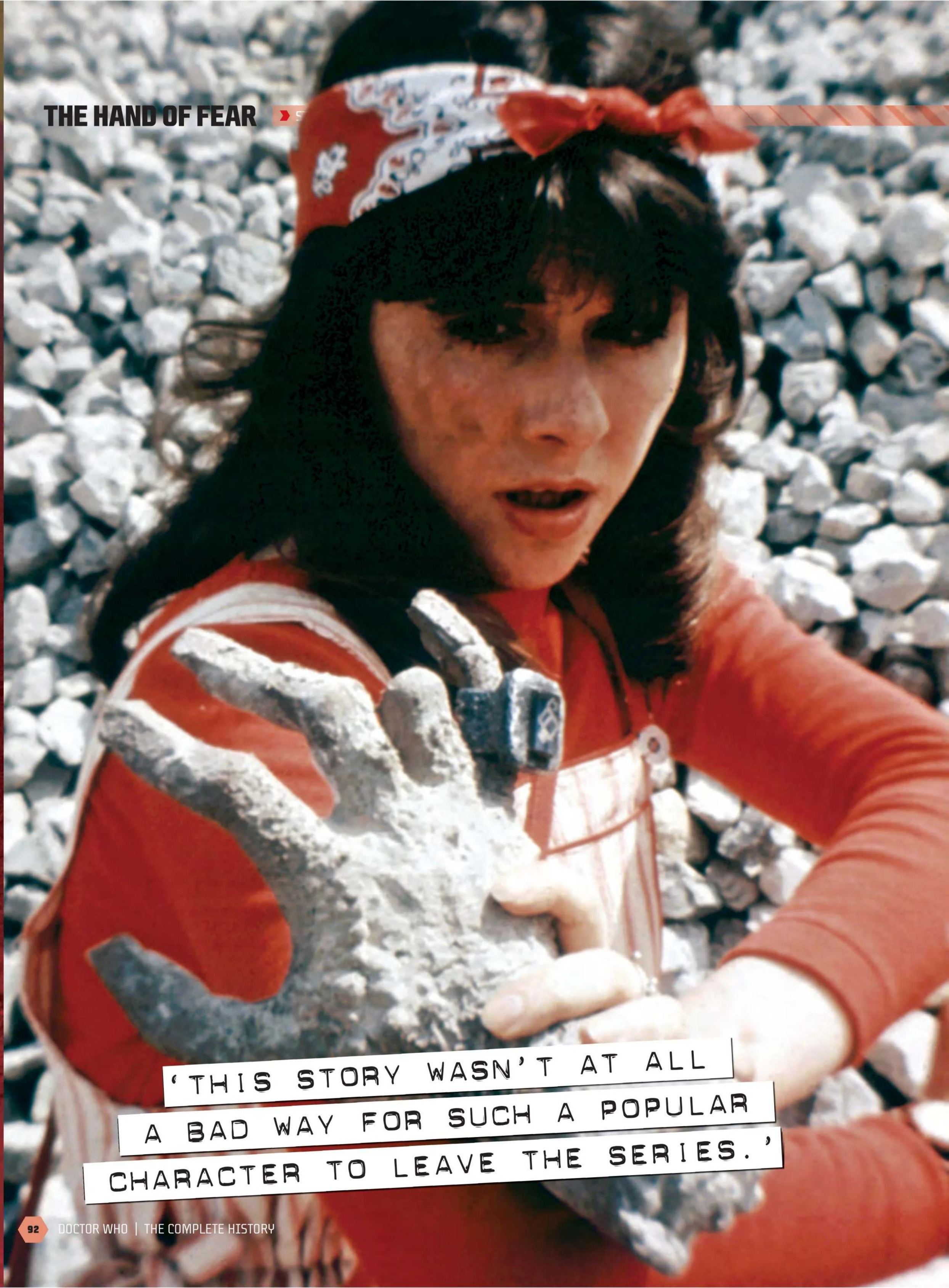
# THE HAND OF FEAR

STORY 87

After being caught in a blast, Sarah is found clutching a fossilised hand, the remains of the Kastrian Eldrad. As Sarah falls under the Kastrian's malign influence, the Doctor battles to stop her from regenerating the ruthless life form.



# THE HAND OF FEAR



'THIS STORY WASN'T AT ALL A BAD WAY FOR SUCH A POPULAR CHARACTER TO LEAVE THE SERIES.'

# Introduction

*The Hand of Fear* returns us to contemporary Earth. Since the beginning of the 1970s – even as far back as *The Invasion* in 1969 [see Volume 13] – it was rare for there to be a story set in the modern-day without UNIT being involved. The previous series' *The Seeds of Doom* [1976 – see page 6] may have been the last story for quite some time to feature UNIT, but, even so, *The Hand of Fear* is reminiscent of some of those earlier 1970s adventures. There are obvious similarities to other stories by Bob Baker and Dave Martin. Both *The Claws of Axos* [1971 – see Volume 16] and *The Hand of Fear* take us to a power station. Because both *The Three Doctors* [1972/3 – see Volume 19] and *The Hand of Fear* had the same director, there's some duplication in casting. Rex Robinson, who'd been in the series as Dr Tyler, returned as the largely similar Dr Carter. Stephen Thorne, who'd been Omega, played the equally single-minded Eldrad towards the end of this story.



The change from Judith Paris' excellent female Eldrad to a male version, pre-dates any more recent gender-swapping – either Missy or the Doctor herself – by quite a long way. Rather than seeming terribly ahead of its time, however, it is instead an interesting blend of those Baker and Martin Third Doctor stories and the kind of tales producer Philip Hinchcliffe was trying to make.

Obviously, the horrific element that suited Hinchcliffe's vision of the series was the disembodied hand of the title. As soon as the stone hand appeared on screen, it might have been reasonable to predict it coming to life in the closing moments of Part One!

This shock has been replicated over the years: an Auton arm attacking the Doctor in *Rose* [2005 – see Volume 48], a dismembered Cyberman in *The Pandorica Opens* [2010 – see Volume 66] and a detachable Cyber hand in *Nightmare in Silver* [2013 – see Volume 74].

*The Hand of Fear* is probably most famous, however, for being Sarah Jane Smith's final trip with the Doctor. It appeared that he was trying to return her home at the beginning of the story – she noted that they hadn't arrived in south Croydon, her supposed drop-off point at the end of Part Four. It's not until the character returned in *School Reunion* [2006 – see Volume 52] that we discovered the Doctor had abandoned her in Aberdeen.

Nostalgic, chilling and with good female roles – not least Elisabeth Sladen herself – this story wasn't at all a bad way for such a popular character to leave the series. ■

**Left:** Plastic hands are just as deadly in 2005's *Rose*.

## PART ONE

Inside the dome of a wintry alien world, King Rokon condemns the traitor Eldrad to death. [1] Eldrad has destroyed the barriers protecting them from solar winds and is now in space in an 'obliteration module'. The module is detonated prematurely, leaving a small chance of particle survival...

The TARDIS lands in a quarry. The Doctor and Sarah have barely emerged when a siren sounds and part of the quarry is blown up. Sarah is buried and when the Doctor disinters her she is unconscious and clutching a stone hand with a ring on one finger. [2]

Sarah is taken to hospital. The stone hand is sent to the pathology laboratory for examination by Dr Carter. The Doctor looks with him, noting the hand comes from a silicon-based life form. Sarah wakes up. In her palm, she has the ring from the stone hand. It glows with blue light. [3]

The Doctor heads back to the quarry, leaving Carter to examine a sample of the stone hand in an electron microscope. Sarah walks in and tells Carter that "Eldrad must live" before knocking him out with a blast from the ring. She then picks up the box containing the hand and leaves. [4]

The Doctor speaks to Abbott, who confirms that the hand was embedded in rock 150 million years old. [5]

Carter comes around as the Doctor returns to the hospital. The Doctor suspects that the hand was not dead, and notes that the sample in the electron microscope has been regenerating itself by absorbing radiation.

Sarah approaches the nearest nuclear power station, the Nunton Complex, blasts the guard and makes her way through the complex until she reaches the nuclear fission reactor. She locks herself in the outer chamber and opens the box. Inside, the hand begins to move... [6]

1


2


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6

# PART TWO

The complex control room is in chaos. The person in charge, Watson, orders his assistant, Jackson, to commence emergency shutdown procedures. [1] The Doctor and Carter walk in, explaining that they are from the hospital.

Watson uses a public address system to warn Sarah her life is in danger, but Sarah just keeps repeating, "Eldrad must live."

The Doctor realises he can reach the fission chamber via a cooling duct. He sets off with Carter. But Carter is possessed by Eldrad and, on a high staircase, he attacks the Doctor with a spanner. [2] The Doctor dodges, and Carter plunges to his death. As the reactor goes critical, Watson calls home, speaking to his wife and daughter. [3]

The Doctor enters the fission chamber and renders Sarah unconscious. He takes her to the decontamination area, unaware that the ring has dropped to the floor.

The nuclear reactor shuts down safely and Watson orders his staff to return to their posts.

Sarah comes around with no memory of recent events. [4]

Watson sends one of his men, Driscoll, into the fission chamber. Driscoll uses tongs to pick up the hand and place it in the box. He sees the ring, and picks it up...

A while later, the Doctor and Watson examine the hand [5] before Driscoll locks it in a safe.

The Doctor and Sarah return to the control room. The Doctor suspects that Driscoll is being controlled by Eldrad. Watson suddenly realises that Driscoll put the hand in the safe where they put material contaminated with radiation.

Driscoll takes the hand from the safe and heads to the reactor core. The Doctor and Sarah try to stop him but are too late. As he enters the core, they duck for cover. [6] Watson orders another evacuation, and then the reactor controls explode...

## PART THREE

The power station fails to explode. The Doctor closes the door leading to the core, then Watson arrives. The Doctor explains that the energy of the explosion was absorbed by the hand.

Watson rushes to the control room and declares a red alert. Air command orders a tactical nuclear strike on the station. The Doctor, Sarah and Watson run outside and shelter [1] as the planes fire their missiles, to no avail.

The female, crystalline figure of Eldrad emerges from the core. "Strange form or not, Eldrad lives, and shall again rule Kastria!" [2] The Doctor and Sarah arrive and Eldrad explains that she absorbed the missiles' energy to complete her regeneration.

Watson heads to the control room and retrieves a handgun.

Eldrad has the ability to read minds and learns that the Doctor is a Time Lord. [3] She explains that she built spatial barriers to protect the planet from the solar winds, but then alien invaders took over and sentenced her to obliteration. She begs the Doctor to help her to return to save Kastria.

They walk into a corridor. Watson shoots at Eldrad, but his bullets have no effect. Eldrad turns her powers on Watson but the Doctor orders her to release him. [4] She agrees, and then leaves with the Doctor and Sarah.

The Doctor and Sarah welcome Eldrad into the TARDIS. The Doctor explains that Eldrad's weapons won't work in there as they are in a "state of temporal grace". Eldrad provides the Doctor with the co-ordinates for Kastria and soon they materialise on its windswept surface. [5]

The Doctor, Sarah and Eldrad enter the dome. Eldrad presses a control, which activates using energy from the core of the planet. Eldrad tells them they must descend and opens a doorway – and a tube of acid slams into her chest! [6]

1


2


3


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1


2


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4


5


6

## PART FOUR

Eldrad weakens and says the acid in the tube will shatter her crystal matrix. Her only hope is to use the regeneration chamber on level 306.

They travel down in a lift to level 306, where the Doctor, Sarah and Eldrad come in sight of the Kastrian city. [1] The Kastrians themselves have been reduced to sand.

They come to an abyss spanned by a narrow bridge. Once across, they use Eldrad's ring to enter the regeneration chamber. The Doctor places Eldrad on the regenerator and a slab crushes her to powder. [2] But then a regenerated, male Eldrad emerges from another chamber; he had initially adopted a female form because he modelled himself on Sarah.

Eldrad proclaims that he will now control Kastria and brush aside his enemies. [3] But then King Rokon appears on a screen, telling Eldrad he has won nothing but defeat. Eldrad enters the control room and disturbs the remains of Rokon, which crumble away to dust.

Eldrad remains defiant, convinced there is a whole new race of Kastrians stored in a race bank. But it turns out that they chose oblivion. The recording of Rokon mocks Eldrad. "Hail, Eldrad, king of nothing!" [4]

The Doctor and Sarah run back to the bridge, pursued by Eldrad. They trip him up with the Doctor's scarf and Eldrad plunges into the abyss.

The Doctor and Sarah return to the TARDIS. While the Doctor repairs the console, Sarah tells the Doctor she wants to go home, but he's not listening. After she goes to her room to pack, the Doctor receives a call from Gallifrey, which means he must return Sarah home. [5]

The Doctor lands the TARDIS back on Earth, and Sarah steps outside. Only after the TARDIS has gone does she notice that the Doctor has landed her in the wrong place... [6]

# Pre-production

The development of the story that became *The Hand of Fear* goes back to around May 1975 when writers Bob Baker and Dave Martin submitted a new storyline, *Hand of Fear* to the *Doctor Who* production office. Their most recent serial had been *The Sontaran Experiment* [1975 – see Volume 22] written in 1974, and since then they had provided HTV with a successful children's science-fiction serial in *Sky*, written an episode of Thames Television's *Public Eye* and several stories for ATV's crime series *Hunters Walk* as well as the filmed drama *Machinegunner* for HTV.

*Doctor Who*'s producer Philip Hinchcliffe and script editor Robert Holmes had enjoyed great success with their theme of reworking classic Hollywood horrors and chillers, and wanted to continue this. Having discussed films such as *The Invisible Man* and *Frankenstein*, one such desire from Holmes was a 'moving hand' horror story, much in the mould of the 1960 movie *The Hands of Orlac* (this tale of how a pianist loses his hands in an accident and has two new ones sewn on that belonged to a murderer – and still retain his spirit – was itself a remake of the 1926 and 1935 versions of *Mad Love*). Another film came up in discussions between Holmes and the two Bristol-based writers, 1946's *The Beast with Five Fingers*, a movie that had terrified Baker as a child.

The concept of the moving hand formed the basis of the storyline that Baker and Martin delivered to the production office on Thursday 29 May 1975. Further

**Below:**
The hand... of fear!



inspiration for the story came from the writers' desire to do a serial about a cold-hearted and bloodless megalomaniac – with the writers making the protagonist literally bloodless as a silicon life form. Another driving force was the current fashion for the rejection of technology and the adoption of self-sufficiency. Outlining their idea to Holmes in a covering letter, Baker and Martin commented on the Omegans featured in the outline: 'Tall featureless silver creatures. Made of the unstable teryllium molecule, they have a dull grey sheen, like graphite. The densifying ray comes from their eye slits…' The setting, taken from Baker and Martin's previous *Doctor Who* serial, *The Claws of Axos* [1971 – see Volume 16] was the Nuton Complex, 'A military R&D establishment rather like a huge Aldermaston,' where the main work was the *Icarus* rocket energy transfer system with a reactor on Earth beaming power up to the rocket in space.

## Radiobionic aliens

The basic idea of the story was that two radiobionic aliens – with the ability to restructure and regenerate their silicon structure using radiation – arrived on Earth from the black hole Omega 4.6. Monitoring Earth for some time, the Omegans saw it as a disease centre which needed to be prevented from spreading across the universe; while the hawk Omegans planned to burn out the planet (like a wart), the dove Omegans proposed regression therapy, reducing humanity to animals. The hawk Omegan crash-landed on Earth, only his hand surviving, while the dove got a head start on its mission, reverting humanity back to *Homo littoralis* and operating out of a zoo; he had regenerated himself as a human being and explained his grey palour away as a skin disease.



**Above:** "Eldrad must live!"

The subsequent six-episode breakdown was to be set around 20 years in the future with the Doctor and Sarah meeting an older version of UNIT's Brigadier Lethbridge-Stewart. Now in his 70s, the Brigadier would be heading up UNIT's successor, EXIT – Extraterrestrial Xenological Intelligence Taskforce – and would perish at the end of the serial. This fitted in with the move by Philip Hinchcliffe to remove the occasional Earthbound UNIT stories from the series.

In 'Ep 1', an anthropologist called Mountford discovered a fossilised hand while working in a labour camp where the Doctor and Sarah arrived in the middle of a manhunt for Lieutenant Hawker; Hawker blamed his recapture on them. The travellers learnt that they were in the 1990s after a revolution in which technology was rejected and the cities moved into the countryside. Technocrats were held in re-education camps. When it was learnt that he was UNIT's scientific advisor, the Doctor was sent to Top Security Camp 17 while Sarah was sent to a nearby commune. At the camp, the Doctor



**Above:**
The Doctor recovers after the quarry blast.

discovered that the inmates' task was to shut down the military nuclear reactor of the Nuton Complex and solve the problem of its radioactive waste. Heading the escape committee was the 70-year-old Brigadier, while the Doctor was fascinated by Mountford's discovery which was kept hidden from the Camp Welfare officers so that it could not be used as a propaganda weapon to prove that humanity took a 'wrong turn' in developing from *Homo littoralis*. The Brigadier had headed EXIT, which investigated UFO activity until he was arrested; he and Mountford urged the Doctor to escape to discover the truth. Meanwhile, Sarah was told by the members of her community that she should seek peace by studying the animals at the zoo; she noticed that the members tended to exhibit animal-like behaviour. At the camp, the Doctor and Hawker prepared to escape in some tunnels and heard a noise, digging, behind them. Meanwhile, Mountford checked on the hand which he had hidden next to some radioactive samples; the hand moved, crawling up his arm...

Episode Two saw the Doctor and Hawker avoid being buried alive and returning to the camp lab where Mountford was terrified and acting strangely – with the hand on the back of his neck. At the commune, Sarah was allocated Alvin – a mindless, drunken brute – as her mate, but stole a horse and escaped, pursued in a cross-country chase. Mountford – now back to normal that the hand had returned to its box – showed the Doctor where he found the artefact, and the Time Lord was fascinated by fragments of the alien metal teryllium in the earth. When Mountford took the hand to the reactor to carbon-date it, the object again took control of him via his central nervous system. A massive radiation leak triggered an emergency, during which Hawker attempted an escape, only to meet Sarah;

they and the Brigadier donned radiation suits to find the Doctor. When the Doctor and Mountford arrived at the reactor, the leak lessened to their amazement… the radiation being absorbed by the hand which guided Mountford to the reactor pile before strangling him. As the Doctor prepared to re-energise the reactor, Sarah entered the pile searching for the Doctor, and the hand moved in to attack her…

Sarah saw the hand and escaped it at the start of Episode Three, with the Doctor rushing down to the pile chamber to rescue Sarah from death by the radiation burst. The hand entered the pile which could not be destroyed using further radiation. As Sarah recovered, the Doctor told Hawker to have the Brigadier retrieve material on UFO activity. The Welfare Interrogator accused Sarah and the Doctor of killing Mountford and placed them under guard prior to being 'restructured'. Believing that the Doctor's experiments with teryllium had made the reactor safe, Nuton was to be shut down as Hawker and the Brigadier escaped, making for the commune to steal some horses. Once there, Hawker recognised that Alvin was once a rocket engineer; he then stopped the man attacking the Brigadier. Sarah created a diversion to allow the Doctor to get back into the Nuton Complex as she was taken away to a restructuralisation centre – the reptile house of a zoo. Approaching the country house HQ of EXIT, the Brigadier and Hawker were pinned down by rifle fire and had to surrender. In the pile, the hand regenerated into a full Omegan, which then approached the Doctor as he entered the pile room…





### Connections: Histology lessons

- Dr Carter suggests the Doctor needs a "histologist" to study the X-rays of the hand found in the quarry. Histology is the study of the microscopic structure of cells and tissues.

## The Omegan

In Episode Four, the Omegan was armed with a densifier, a ray to collapse cellular structure like a black hole. The Doctor hid in an escape tunnel, encountering a giant white ferret (the beast heard in Episode One) which was then killed by the Omegan. Sarah started to succumb to the suggestions of the interrogator, that animals were better and happier… while the ragged bandits at EXIT were led by the elderly Colour Sergeant Lambert whom the Brigadier knew; Lambert had been seconded to UNIT and he and his men had escaped from the glasshouse of Camp 84 by the new regime. Lambert showed the Brigadier some hairy half-men, the Trogs, living in nearby woodlands… and they then saw the Doctor who had evaded the Omegan and escaped from the tunnel. The Omegan attacked the group at EXIT HQ, homing in on radioactive entropic lead isotope (LI) bombs in the weapon store. A shot from the Brigadier appeared to poleaxe

**Left:** Sarah falls under the influence of Eldrad.

# THE HAND OF FEAR

STORY 87

### Connections: Coming to play

- A line of dialogue added during recording in Part One was Carter's description of Sarah Jane's striped overalls looking "just like Andy Pandy". Andy Pandy was a children's television character who debuted on BBC TV in 1950. By 1976, a further series of episodes had been made.



the alien, and the Doctor was able to deduce the alien's origin of Omega 4.6 and its silicon nature. Lambert explained that the Trogs were the first people to be reprocessed at the zoo, which the Doctor and Harker made for on horseback. Here they found Sarah, starting to act like an animal. The Doctor confronted the zoo director, revealed beneath a rubber mask to be another Omegan, while Harker's escape with Sarah was prevented by a massive gorilla.

Episode Five began with the gorilla being one of the creatures befriended by Sarah, Omegan 2 explained to the Doctor that he had engineered a new evolutionary pathway for humanity to spare it the nuclear holocaust planned by Omegan 1. However, when Sarah revealed that the Doctor was a Time Lord, Omegan 2 decided to experiment on him, placing him in a cage with a giant fly and rat. Reviving and generating a protective forcefield, Omegan 2 departed from EXIT to wipe out Omegan 1. The teryllium scraps in the Doctor's pocket saved him from the giant animals and he realised that Omegan 2 was using the unstable molecule to control animals. Omegan 1 arrived and fought its fellow alien, breaking the spell cast across humanity. Omegan 1 then planted an atomic device in the Nuton pile and took off in Omegan 2's shuttle, leaving behind him a chain reaction which would split Earth in two.

While the Doctor used teryllium to fight the radioactive explosion in Episode Six, the recovered Alvin returned to his experimental atomic rocket: *Icarus*. The power burst from Nuton was used to launch *Icarus* with the Brigadier and Lambert on board in pursuit of Omegan 1, laying space mines in their wake. The Omegan ship materialised from its invisible state as a wedge of teryllium, planning a kamikaze run on Earth. With no option left, the Brigadier aimed *Icarus* at the Omegan ship, destroying it and himself and Lambert.



**Right:** A new body for the regenerated Eldrad.

## Douglas Camfield

On Thursday 19 June, Baker and Martin met Hinchcliffe and Holmes in London to discuss the proposal and the following day were commissioned to write the six-part story *The Hand of Fear*. This was scheduled to conclude the 1975/6 series, and enter production in October. As such, the target delivery dates were Monday 7 July (or as soon as possible) for Parts One and Two and Monday 18 August for Parts Three to Six.



Douglas Camfield was booked to direct the serial on Friday 27 June to join the production on Monday 1 September. While developing the original storyline, Baker and Martin had been allowed to visit Oldbury, which was local to their Bristol homes. The Central Electricity Generating Board (CEGB) had been happy to accommodate the writers and explain about the installation to them as part of its public relations work to make nuclear power more acceptable. On Tuesday 1 July, the CEGB confirmed that it would be happy for a *Doctor Who* serial to be filmed in part at Oldbury.

Parts One and Two were delivered on Wednesday 9 July, and the following day Holmes responded with a series of minor revisions which he and Hinchcliffe felt would strengthen the story. This now opened with Weston and Malcolm finding the hand at a building site, with Wilkins touching the hand and collapsing. The Doctor now commented on the weight of the hand, but Holmes disliked the idea that Weston and Wilkins would age from contact with the hand, while there was a silicon spaceship pyramid structure called the Monolith. He also indicated that the alien should not be called an Omegan because of the appearance of Omega in *The Three Doctors* [1972/3 – see Volume 19]. In the second episode, a technician was killed by the hand and a character called Roach blamed. He also indicated that Hinchcliffe wanted the writers to introduce the character of UNIT medical officer Harry Sullivan into the story.

At a meeting on Monday 18 August, sets and locations were outlined for *The Hand of Fear*. Tytherington Quarry – near Oldbury – was to be used, and Hawker's action was now effectively given to Harry. Another character featured from Episode Three was Drax, a Time Lord chief mechanic whose motives were less then altruistic and who had be tricked into assisting the Doctor. Drax was keen to steal the Doctor's TARDIS to add to his garage full of similar vessels, and was encountered away from Earth. Episode Four saw the Omegan reporting back to the Monolith about its 'Doctor Moreau'-type plan (referring to the creation of animal-human hybrids as in HG Wells' 1896 novel *The Island of Doctor Moreau*) with the Doctor and Sarah meeting Roach down in the sewers. Sarah also tried to remind some of the savage humans they encountered of their true nature, with Harry also mildly affected. The Doctor tricked Drax into coming to Earth in Episode Five, with much of the climax set at the zoo (which Baker and Martin saw



**Connections: Five a day**

In Part Three, Sarah returns to the TARDIS control room munching on a banana. This is the second adventure in a row where she's seen eating fruit – in *The Masque of Mandragora* [1976 – see page 54] she plucks an orange from a tree.

as being Bristol Zoo). Roach was killed and the Doctor entered the Monolith at the end of Episode Five. In Episode Six, the Doctor offering the Omegan a TARDIS was a diversion to allow Drax and Harry to rescue Sarah.

On Wednesday 20 August, Philip Hinchcliffe had a series of questions about the narrative, which he asked Baker and Martin to clarify, asking why the Omegans didn't simply invade Earth and why they had to work through Omegan agents. On this day, Geoffrey Burgon was contracted to score the new serial.

Parts Three to Six were delivered on Tuesday 2 September. Hinchcliffe was on leave from Wednesday 3 and returned to find that the scripts for *The Hand of Fear* needed major attention and could not proceed into production. Holmes contacted his old friend Robert Banks Stewart who agreed to write a possible replacement serial at short notice for delivery at the start of October, and informed Baker and Martin on Wednesday 24 September that substantial changes would be required to their scripts.

**Below:** Sarah explains the situation to a disbelieving Watson.



With three of Stewart's scripts for *The Seeds of Doom* [1976 – see page 6] delivered, Hinchcliffe wrote to Baker and Martin on Tuesday 14 October to explain that the story was "not working properly" and that since there was too little time to rework it for production as the 1975/6 series closer, it would not enter production. On Friday 24 October, Baker and Martin's agent agreed that if the rest of their fees were paid they would conduct whatever rewrites were needed on the serial.

## Sarah's departure

Baker and Martin were back working on a revised storyline for *The Hand of Fear* by January 1976 (while the replacement, *The Seeds of Doom*, was in production).

At this juncture, the production office was planning the departure of Elisabeth Sladen as Sarah Jane Smith. Sladen had originally planned to work on *Doctor Who* for just over a year when she had joined the team in May 1973. She had now played the highly popular journalist, Sarah Jane Smith, for three seasons, and announced her desire to leave the series quietly. Although she had enjoyed the part immensely and had a very good working relationship with Tom Baker, after three years Sladen had realised that there were few new territories for the character to explore. Having done a good job, she knew it was time to hand over to somebody else and return to work in the theatre, which was her first love. She also wanted to avoid reaching a time where the production team would ask her to leave.

The first story considered for Sarah's departure came from director Douglas Camfield. Having completed *The Seeds of Doom*, Camfield indicated that he would




**Above:**
Eldrad lives.

like to write for the series; he had already written for serials such as *Garry Halliday*. Having a love of military history and the 1924 adventure story *Beau Geste* by PC Wren, Camfield proposed a serial about the Foreign Legion. Set in a remote desert outpost, the story would mix sword and sorcery with feuding factions of an alien race, the Skarkel and the Khoorians. It was agreed that this would also be Sarah's swansong, and that the dramatic step of killing off Sarah would be taken. This would happen in the closing scenes when the aliens appeared to be dead, but the last dying creature would shoot Sarah who would die cradled in the Doctor's arms. The final sequence would then show the fortress soldiers finding a funeral pyre in the yard, with the TARDIS departing alongside it.

Holmes had his reservations about this project but Hinchcliffe fought for the commission, which it was also planned for Camfield to direct as the second story of the new series. On Thursday 22 January 1976, Camfield was commissioned for four episodes of *The Lost Legion*, with the first two to be delivered by Monday 9 February with the others weekly thereafter.

On Monday 9 February, Holmes sent Baker and Martin a revised breakdown of *The Hand of Fear*, saying that it was still unclear what the Doctor knew about Eldrad's background. The first script for *The Lost Legion* was also delivered on Monday 9… but Holmes was very unsure about it and instead aimed to focus on *The Hand of Fear,* particularly when Camfield's commitments to directing episodes of *The Onedin Line* in Devon from April caused him to miss his delivery deadlines. It was agreed on Wednesday 3 March that for an additional fee, Baker and Martin would rewrite *The Hand of Fear* as a four-part story. Camfield's second and third scripts were delivered on Friday 2 April, over a month after deadline. Sladen's departure was revealed to the press on Wednesday 12

May as rehearsals were commencing for *The Masque of Mandragora* [1976 – see page 54], the opening serial for *Doctor Who*'s 1976/7 series.

The 30-year-old actress did have some set ideas on how she wanted to leave the series. She did not want to be killed off since this could badly upset young children with whom her character was very popular (although in some newspaper interviews at the time she joked with the press that she had asked to be killed off when the nuclear reactor exploded – but the production team had objected!). Nor did she want to be married off, as she felt that this was not in keeping with the style of *Doctor Who*. Elisabeth Sladen decided that a quiet exit would be the best thing for Sarah.

In the delivered scripts, Baker and Martin described the 'syllenic obliteration module of Kastrian design' as being 'basically conical'; King Rokon's voice was 'old and full of malicious satisfaction' as he proclaimed, "Eldrad, saboteur, genocide, anarch – Eldrad, carrier of all evil – Eldrad, transgressor of the order – Eldrad, slayer of the Vox Lebra." Commander Zazzka was 'a heavily muffled humanoid. His face is invisible. Resembles a Russian soldier in his bulky white insulation suit with integral hood. Only the tips of his red marble-textured hands emerge from the mitts.' The hand itself had 'a dull metal ring set with a blue stone. A strange blue fire flickers in it's [sic] depths.' As the Doctor walked around the hospital, the stage directions indicated he should hum *Your Tiny Hand Is Frozen* (ie *Che gelida manina* from Giacomo Puccini's opera *La bohème* first performed in 1896). In the script, the power station was still the 'Nuton Complex – Nuclear Research and Development' from the writers' own *The Claws of Axos*. When Sarah unleashed the power of the ring, the effect was described in the script as her 'zizzing' somebody with a 'zipfastener sound-effect'. Carter was indicated as driving a 'powerful car'.

In Part Two, Professor Watson was referred to as 'Director' while Driscoll and Miss Jackson were referred to as 'Assistant'; the Miss Jackson role was originally that of a male assistant. Similarly, Elgin was referred to as 'Guard'. When Carter attacked the Doctor, he 'yanks the scarf catching the Doctor off balance – over the side of the ladder he goes... But he is hanging on by his fingertips. Carter creeps up. And he starts prising the Doctor's fingers off one by one. He lets go, with one hand and swings agilely onto the underneath of the ladder. As he



**Right:** Watson and Miss Jackson manage the crisis.

**Connections: Two hearts**

- When talking to Eldrad in Part Three, the Doctor is seen to cross both his hearts, a physiological trait of Time Lords first established in *Spearhead from Space* [1970 – see Volume 15].



hand-over-hands away from Carter, so the sudden movement causes Carter to miss his grip, and over the side he goes.' The Director was to have driven an 'F Type', and for the stock footage RAF attack the script indicated 'a flight of Panavia Multi-role Combat Aircraft (strike fighters... if no Mrca's [sic] – use Buccaneers'; the Doctor's party was meant to observe this from a nearby hilltop. Eldrad emerged from the pile as 'a humanoid of dazzling white radiance... the female crystalline body glowing and speaking – and beautiful'. When the attack failed, Sarah wondered if the pilots "forgot to take the pins out?".

Part Four originally concluded with very different dialogue in the TARDIS scene. The Doctor told the freezing Sarah that the coldest planet in the galaxy was actually Berberus ("No place, that, for a winter holiday – entire surface is covered in power stations... They run a lot of electric fires").





**Above:** Dark days ahead for the Doctor.

Commenting on the cheap power offered by the planet, he sang the ditty: "Our kilowatts are cheap today, cheaper than yesterday...") and did a little 'Highland Fling' around the console, commenting: "Not bad for seven hundred and fifty, eh?" "Seven hundred and forty eight, you said last time," responded Sarah, as the Doctor offered an excuse: "It varies... according to which sector of the time continuum..." It was now that the Doctor received the call to return to Gallifrey.

## Lucky goodbye gift

The subsequent material was rewritten on Tuesday 18 May; the Doctor explained that he had to leave Sarah behind as he had been "summoned to a place..." "Something to do with the Timelords [sic]?" asked Sarah, "Well, I'm sorry Doctor, but I'm not leaving you in this state." The Doctor grinned that he was "forbidden to say. Regulations." "Funny..." said Sarah, looking around wistfully, "I always knew it would end one day but..." With the scanner showing a London street, as a goodbye gift, the Doctor gave Sarah a large white furry object as a present: "It's a lucky squirk's foot. [For] luck. Or you can use it as a paperweight." "You keep it," Sarah told him. "With all the scrapes you get into, you need all the luck that's going."



**Above:**
The Doctor and Abbott uncover an unconscious Sarah.

"It's been fun, hasn't it?" asked the Doctor as he opened the doors. "Yes... yes, Doctor, it's been fun," smiled Sarah, departing, giving a final wave on the scanner and then saying "Cheerio, Doctor..." on an empty street corner before she walked away: 'We pan with her until she is swallowed into the traffic.'

Various changes were made to the scripts right up to May 1976, before production started. Originally, Eldrad was to have based his/her voice on Dr Carter; Sarah was to have hypnotised Driscoll into obeying Eldrad with the ring in Part Two; Part One was to have ended with Sarah entering the nuclear pile, the doors closing behind her, and the hand coming to life during Part Two where it shed its skin.

With Douglas Camfield busy on *The Onedin Line*, the director ultimately assigned to *The Hand of Fear* was Lennie Mayne, a much-admired and rather outspoken Australian who had previously worked on *The Curse of Peladon* [1972 – see Volume 18], *The Three Doctors* and *The Monster of Peladon* [1974 – see Volume 21]. The rest of the production team was duly assembled. Colin Mapson made his début on the show as visual effects designer, whilst set designer Christine Ruscoe had worked on *Pyramids of Mars* [1975 – see Volume 24] the previous year. This was to be the final *Doctor Who* serial for costume designer Barbara Lane who had first overseen wardrobe requirements on *The Claws of Axos* and five other serials, including Mayne's *The Curse of Peladon*. Special sound was to be created by Dick Mills of the Radiophonic Workshop who had been assigned to the serial at the end of April.

On Wednesday 5 May, a visit was arranged to Oldbury Power Station on the Severn Estuary near Thornbury in Avon to take place on Thursday 13 May to recce the potential power station location.

An approach was made to the ARC Quarry at Cromhall on Tuesday 18 May, the same day that the CEGB submitted "corrections" to the script (noting that Oldbury did not have a fission reactor) and expressing concern about the aircraft attacking the plant in Part Three. On Thursday 27 May, the CEGB was assured that the planes would only be on library film. A recce of the quarry was held on Wednesday 2 June, with a second recce to Oldbury – this time with stunt arranger Max Faulkner – on Tuesday 8 June.

## Guest actors

Lennie Mayne tended to use actors whom he had cast before in other programmes to ensure a happy working team, as well as encouraging newcomers. One such old friend was Rex Robinson as Dr Carter (originally called Dr Muller). Robinson was an actor whom Mayne had previously used twice in the series. (Dr Tyler in *The Three Doctors* and Gebek in *The Monster of Peladon*) as well as on other occasions. The other notable guest actor hired was character actor Glyn Houston who was to play Professor Watson; Mayne had previously directed him in an episode of *Doomwatch* and the Welsh actor had featured on television in *How Green Was My Valley*, *Deadline Midnight*, *Outbreak of Murder* and the BBC *Lord Peter Wimsey* serial. Other actors under consideration for this role were Anthony Ainley, Dinsdale Landen, Patrick Stewart, Stephen Yardley (who had appeared in *Genesis of the Daleks*) and Tony Steedman.

Jenny Twigge, Pamela Moiseiwitsch and Belinda Law were considered as Eldrad, with other names on casting lists including Annette Andre, Alexandra Bastedo and Rula Lenska. The role of the central villain ultimately went to Judith Paris. Roy Boyd was cast late in the day as Driscoll, with Mayne having directed him in 1969 in the BBC2 series *The Borderers*.

Just before location shooting commenced, Tom Baker travelled up to Glasgow where he made a personal appearance promoting the new LP *Doctor Who and the Pescatons* on Thursday 10 June; this was covered the following day in the *Glasgow Herald*'s article *Who are you, Doctor Who?*. On Saturday 12 he was in Blackpool – the home of the larger of the two BBC Enterprises *Doctor Who* exhibitions – to take part in a carnival to celebrate the city's centenary as a holiday resort. After a morning interview with Dave Lee Travis on the Radio 1 Roadshow, Baker donned his costume as the Doctor to join exhibition manager Terry Sampson (dressed as the Brigadier) and the Lord Mayor and Lady Mayoress in Bessie for the three-mile drive. Various other people donned the outfits of a Cyberman, an Exxilon, a Zygon, Styre, Styggron, a Sea Devil and a UNIT corporal to follow behind the roadster. The event was taped by the BBC for part of its *Seaside Special* programme, and the following day Tom Baker joined the show's audience for a quick chat 'in character' with Tony Blackburn. This edition was transmitted the following Saturday, 19 June, on BBC1. ■



**Below:** Sarah waits for the blast to hit.

# Production

**Above:**
Eldrad seeks revenge on the Kastrians.

With most of the cast and crew staying at the Newport Towers Hotel near Berkeley, location shooting for *The Hand of Fear* began at the ARC Quarry, Cromhall on Monday 14 June 1976 for the arrival of the Doctor and Sarah in Part One (with the TARDIS materialising close to the eastern rock face), and their departure with Eldrad in Part Three (with Judith Paris, appearing in a long shot wearing an unfinished Eldrad costume). The opening dialogue was heavily rewritten by Tom Baker and Elisabeth Sladen to remove items such as the Doctor determining that some rock was Jurassic limestone rather than peppermint and hoping to find some "interesting fossils". The originally scripted dismissive dialogue about the TARDIS exterior was dropped. It had also been intended to film the sequence of Sarah being dropped 'in Croydon' that

afternoon, although this was deferred. The crew was based in hotels at Newport and Thornbury for the week. The principal cast required for the quarry scenes comprised only Tom Baker, Elisabeth Sladen (wearing an outfit acquired from Bus Stop boutique in Kensington) and David Purcell (who did not appear in the studio at all); Purcell had worked with Lennie Mayne on episodes of *Doomwatch*, *Z Cars*, *Warship* and *The Brothers*. Originally the script had suggested that an in-joke should be made of the Doctor and Sarah emerging from the TARDIS into another nightmarish alien landscape that resembled a quarry – only to reveal that it was a quarry after all. Unfortunately the weather took a turn for the better – the start of 1976's summer blaze – and Lennie Mayne had to restructure the tone of the scene to show Abbott's team setting up the detonator charges, these sequences being filmed on Tuesday 15.

## Explosion at the quarry

*Doctor Where* – the spoof version of the series designed to teach mathematical principles in the BBC Schools programme *Mathshow* – made his third and final appearance on Tuesday 15 June. This edition, *A Set of Scales*, saw a woman shrinking to one-twelfth scale in a model village and the Doctor using map co-ordinates to determine the scale of the problem – leading him and the Brigadier to a miniaturised BBC Television Centre.

Also shot on the second day were the Doctor and Sarah being caught in the blast, the Doctor and Sarah both buried under the rocks, and the Doctor and Abbott at the rock face.

When the film crew shot the dramatic material of the explosion at the quarry, one of the cameras was buried during the blasting operation; it was undamaged as it was protected by a steel box. Scripted dialogue about Sarah being safe under a ledge in the rockfall was omitted from the finished sequences.

A photocall was also held on Tuesday 15 for publicity shots of Baker and Sladen in the quarry, including several shots of them posing with the prop hand with its missing finger.

Shooting on Wednesday 16 commenced with shots taken from a lay-by in Oldbury-on-Severn of Carter's Austin Allegro MkII driving past, before the crew then moved to the nearby exterior gates of the Oldbury Nuclear Power Station to film Sarah overcoming the guard and Carter's arrival at the gates. As with various other scenes in the first two episodes, Lennie Mayne opted to use a fish-eye lens on the camera to show the point of view of somebody being attacked by Sarah or another character using Eldrad's ring (and for Carter's point of view of the Doctor in Part Two scenes). Baker and Sladen again ad-libbed much of their dialogue, and joining them at the power station were Roy Boyd as Driscoll



**Below:** Miss Jackson can only watch as Watson makes a difficult call.

and Robin Hargrave as the Guard, the latter shooting all his scenes on location. Later in the day, cast and crew returned to the lay-by area to shoot the Doctor and co sheltering from the blast, various arrivals at the power station and the complex being evacuated. Shooting continued despite the poor weather conditions that held up Max Samett's camera team.

On Thursday 17, work moved inside Oldbury Nuclear Power Station itself for all the Parts One and Two sequences. Interior shooting took place in 'safe' areas suitably dressed with prop radiation signs from 9.30am. Visual effects also rigged up a prop metal cabinet to explode when Driscoll used the power of the ring against the Doctor in Part Two. Work began in the turbine hall showing Sarah's walk through the complex and the Doctor's pursuit of Driscoll. Much of the time at Oldbury was taken up with the Doctor and the stunt fall from a gantry onto some mattresses for Dr Carter's death in Part Two arranged by Max Faulkner, who also doubled for Rex Robinson (who had originally offered to do the fall himself... until he realised how high it was). Work finished on this day with exterior sequences of the Doctor on the station's roof area. The manager

**Below:** Eldrad emerges from the reactor.





of the station – Victor Brown – and his assistant were both very intrigued by the technicalities of making a television programme and spent a lot of time talking to the cast and crew as well as showing them around the facility; subsequently they were invited to attend one of the studio sessions in return.

Bob Baker and Dave Martin had left the ending of their script blank, knowing that the production team would want to handle writing Sarah out of the series. Robert Holmes wrote an initial set of departure scenes, but these met with general dissatisfaction at the cast readthrough.

## "Cheerio, Doctor..."

The final scene with Sarah was shot from 2pm to 3pm on Friday 18 June – the last of the six location days – at Stokefield Close, a quiet cul-de-sac in Thornbury itself (which Holmes specified in the script as Hillview Road, Thornton Heath, Norwood, near Croydon). The last




shot as scripted was to merely have had Sarah saying, "Cheerio, Doctor..." as she stood alone on a London street corner, and then walking off until she is swallowed up into the traffic. This was rescripted to include Sarah telling a passing Labrador dog that the Doctor had missed the required destination again. Lennie Mayne's wife, Frances Pidgeon, was the dog handler on the day, with the animal being her own pet, Fifi. Sladen suggested the freeze-frame ending to Mayne, and the director obliged with providing Sarah's rendition of *Daddy Wouldn't Buy Me a Bow Wow* – a song written in 1892 by Joseph Tabrar for music hall artiste Vesta Victoria – when Sladen admitted that she couldn't whistle.

On returning from location, the *Doctor Who* team had a few days off before rehearsals commenced for the first studio block at Acton on Wednesday 23 June through to Saturday 3 July. Joining the cast for studio recording were several artists with previous *Doctor Who* experience. Irish actor Roy Pattison appeared as Commander Zazzka, having previously played a Draconian Space Pilot in *Frontier in Space* [1973 – see Volume 19] and worked with Mayne on an episode of *The Borderers* in 1969. The other two Kastrian actors, Roy Skelton and Stephen Thorne, had also long associations with the programme. Skelton had first provided Monoid voices back on *The Ark* [1966 – see Volume 7] 10 years earlier, and since then had been more familiar as a Dalek voice, plus other roles in *Colony in Space* [1971 – see Volume 17], *Planet of the Daleks* [1973 – see Volume 20], *The Green Death* [1973 – see Volume 20] and *The Android Invasion* [1975 – see Volume 24]. Tall actor Stephen Thorne had first appeared in the final two episodes of *The Dæmons* [1971 – see Volume 17] as Azal, whereafter he had been an Ogron in the last two episodes of *Frontier in Space* [1973 – see Volume 19], and was then cast by Mayne to play Omega in *The Three Doctors*. The hospital intern was played by Renu Setna whom Mayne had directed in 1969 on an episode of *The Troubleshooters*, while John Cannon – cast as Elgin – had worked with the director on editions of the BBC1 boardroom drama *The Brothers* and the police series *Softly, Softly: Task Force*.

During the rehearsal period, the fact that Tom Baker was married but not living with his two sons hit the press on Tuesday 22 June and covered in articles such as *Revealed, the past life of Dr Who* by Roderick Gilchrist in the *Daily Mail*. The mother of his wife, Anna Wheatcroft, commented: "I think Tom kept his family a secret because he thought it would be bad for *Dr Who*. I don't know whether that was good or bad, but I understand [...] I don't see that it is



**Connections: Graceful TARDIS**

- *The Hand of Fear* is the first serial to establish that the TARDIS is in a "state of temporal grace", preventing weapons from being fired within its confines, possibly connected to the multi-dimensional nature of the time machine.

**Left:** Things are not what they seem outside the Nunton Complex.

anyone else's business." It was reported that Baker himself had been in the 'north of England' and his agent commented that he was "not keen to talk about his private life".

Baker was also interviewed by Ed Doolan of Birmingham's BRMB on Thursday 24 June, commenting on his recent visit to Holland and how he was hoping to make his *Doctor Who* film early the following year after a fringe play which he hoped to squeeze in before Christmas.

Brian Clark's radio play *Post Mortem* featuring Elisabeth Sladen was broadcast by Radio 4 as part of *Thirty-Minute Theatre* at 3.05pm on Saturday 3 July.

After a fortnight of rehearsal, the first studio session for *The Hand of Fear* took place in Studio TC8 at BBC Television Centre from Monday 5 to Wednesday 7 July.

On Monday 5, recording ran from 8pm to 10pm. On all other recording days, it ran from 7.30pm to 10pm. Part One was recorded largely in sequence – omitting the observation dome material – and Mayne hoped to record the opening model shots at the end of the evening. Colin Mapson and Steve Drewett collaborated in the design of the smooth obliteration module in a move away from the trend of highly intricate "kit detailing". Carter's reference to Sarah being dressed "like Andy Pandy" was an unscripted addition. Carter's path lab made use of two X-rays of the hand, and a suitable crystal lattice slide seen on the microscope. In the scenes where Sarah attacked somebody with the ring, a blue glow was superimposed on the jewel and victim to show its power, and when Carter was attacked a more complex blue wave effect was shown to strike his body. Elisabeth Sladen, Rex Robinson and Roy Boyd also recorded voiceovers as their characters heard mental instructions from Eldrad, while Robinson also recorded the loudspeaker voices heard at the power complex.



**Right:** Eldrad is impressed by the TARDIS.

### Connections: Old friends

- As Sarah leaves the TARDIS, she refers to Harry and the Brigadier. Former companion Harry Sullivan, played by Ian Marter, made his final appearance in *The Android Invasion* [1975 – see Volume 24], while Brigadier Lethbridge-Stewart, played by Nicholas Courtney, last appeared in *Terror of the Zygons* [1975 – see Volume 23].



## Nunton Complex

On the evening of Tuesday 6 July, Part Two was recorded effectively in sequence. Lennie Mayne's wife Frances Pidgeon – known as 'Pidge' – was given the role of Professor Watson's assistant, which was originally written for a man. She had previously appeared as an extra in *Doctor Who*, Mayne casting her as Thalira's handmaiden in *The Monster of Peladon* as well as episodes of *Softly, Softly: Task Force* and *The Brothers*. Several of the corridor sets for the Nunton Complex could be redressed by altering the signs and shot from different angles, such as Sarah entering different radiation zone classes of R1 to R4 in Part One. Part of this also exploded when Eldrad vented her wrath on Watson in Part Three, recorded

the following evening. Illuminated indicators of the reactor's stability appeared in the outer chamber of the reactor itself. Visual effects provided the smoke which emerged from the hot vent via which the Doctor entered the chamber to knock Sarah out. More smoke poured from the huge reactor doorway in Part Two as Driscoll entered.

The most complex set was Watson's control room which had a variety of control panels and indicators, as well as five monochrome monitors, some of which showed images from other sets via vidicon cameras system to show Sarah in the pile while others indicated the reactor's status or allowed the Doctor to study the plans of the complex in Part Two. Lettering on other screens was generated by Anca. One of the last scenes to be recorded was the explosion of the control room for the climax of Part Two.

Actress/dancer Judith Paris' now completed costume as Eldrad was a very tight back-fastening jumpsuit. This was encrusted with prop jewels to suggest her silicon skin, and Paris was effectively sewn into the clothes. Her height was accentuated by built-up heels hidden in the costume's feet. As well as the constricting costume, Paris underwent long make-up sessions to blend her face into the jewelled headpiece with blue cosmetics; she was also given contact lenses made by the firm of Keeler in Marylebone Lane. Her voice was later pitch-modulated at the Radiophonic Workshop using a vocoder to give it a lower, more masculine and menacing tone. The other Kastrian actors were to have similar vocal treatments.

Recording on Part Two was upset by the presence in the studio of a fly, which was causing a buzz on the soundtrack. While delivering one of her "Eldrad must



**Below:** The Doctor rushes to Sarah's aid.

### Connections: Going home

- In the closing moments, the Doctor receives a summons to return to Gallifrey, his home planet. The name Gallifrey was first established in *The Time Warrior* [1973/4 – see Volume 20], although the series had visited there as early as *The War Games* [1969 – see Volume 14].



live" lines, Sladen finally swallowed the insect in mid-speech!

The final session of the first studio block took place on the evening of Wednesday 7 July, generally recording all the Nunton scenes for Part Three taking place in the fission room, corridor and control room. As Eldrad emerged from the reactor, the polystyrene door of the fission room was melted. For the sequence where Eldrad mentally interrogated the Doctor, two slightly different camera angles of Tom Baker's head were rapidly edited together, with Eldrad's blue power glow superimposed, and again the front axial effect was used over Judith Paris' eyes. A few scenes set in the devastated control room were then recorded, including one where Eldrad's power blasted Watson. Here, video superimposition and Colour Separation Overlay (CSO) was used to show Glyn Houston writhing in agony.

Rehearsals recommenced on Thursday 8 July through to Saturday 17, with the second studio block running over Monday 19 and Tuesday 20 July.

The opening and closing titles for Part Three were recorded first on Monday 19, followed by the closing titles for Part One and a series of CSO shots of the hand for Part Two. Colin Mapson and Steve Drewett had made three versions of the hand prop. The first two were static, one missing a finger and one regenerated. The third was a glove-like prop worn by Drewett in Parts One and Two, and attached to a fake stump wrist, his arm invisible due to a yellow CSO sleeve. This was how the hand tended to move during

**Below:**
"Get her off to the hospital, and quick!"





scenes in Part Two when it scuttled about the outer chamber of the reactor. The main hand was stolen during one recording and the schedule amended to allow a replacement to be made. The hand was later found among an array of stolen items at the home of a former BBC employee. Another prop with all fingers intact was used in Part Two for the regenerated but dormant hand as carried by Driscoll.

After this, all the TARDIS scenes were recorded. During the TARDIS scene in Part Three, yellow CSO was used for both the ship's scanner screen on which the model of Kastria's surface and the flight co-ordinates appeared (generated by Anca). Although the script specified the expansion factor as "370 DK 422 K2326 21 22 11 222 111 etc etc", Baker gave it as "743 8000" (the phone number of Television Centre) then "WHI 1212" (the phone number of Scotland Yard) and then "727 2911 EX 411" (apparently the *Doctor Who* production office number). Front axial projection was also used to show Eldrad's mental powers as she attempted to attack the Doctor with her mind. Pieces of reflective material were placed over Judith Paris' closed eyelids, and when she looked up, a blazing light was reflected off these. When the Doctor received the call to Gallifrey, the camera zoomed in and out on Tom Baker's head and rectangular video patterns were superimposed on the picture.

Baker and Sladen rewrote much of Sarah's departure scene which – as scripted – would have ended with the Doctor following on from Sarah's proverb of travel broadening the mind by saying, "A stitch in time saves nine." When Sarah asked what this meant, the Doctor replied, "Look before you leap." "I will," said Sarah as she exited. The rehearsal scripts featured another version of Holmes' original dialogue which had the Doctor giving Sarah a lucky squirk's foot as a keepsake. She promptly returned this saying he would probably need the luck more than she...

**Left:** "Oh Sarah, don't you forget me."

## The snowscape of Kastria

After the TARDIS scenes were completed, recording continued with the observation dome material for Parts One, Three and Four (where Charlie Lumm built the hypodermic dart which struck down Eldrad at the end of Part Three) and then the first three scenes in the lift and corridor for Part Four.

The model shots for Parts One, Three and Four of the ship and Kastrian dome were then recorded, with Colin Mapson's team having created the snowscape of Kastria with blizzards howling around Outer Dome Six plus the TARDIS' arrival and departure in Parts Three and Four. A rough model of the obliteration capsule seen in Part One was also shot exploding as Eldrad was executed. Early scenes for Part One saw the flight of the obliteration capsule achieved by mixing a shot of the

# THE HAND OF FEAR

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**Above:** The Doctor, Sarah and Watson wonder where the radiation has gone.

model against a yellow CSO background onto a starscape. CSO was also used for the tracking device on which the capsule was monitored. To show the passage of time after the capsule's destruction, two NASA slide captions of starscapes were superimposed on each other and rotated using a vidicon camera. The original plan to superimpose the prop hand over this was dropped.

The remaining Kastrian scenes for Part Four were recorded in sequence on the evening of Tuesday 20 July, Tom Baker and Elisabeth Sladen's final work on *Doctor Who* together. Recording these final scenes, Baker and Sladen got a fit of the giggles and started to slide around on one of the sloping sets while carrying Judith Paris.

CSO was used extensively for the subterranean Kastrian scenes, acting as the background to the lift (a roller board keyed in behind the artistes) and for the main panel monitored by the corpse of Rokon, onto which other rectangular video patterns appeared. A blue beam video effect also stabbed down upon Sarah in the tunnels as a trap only effective to silicon life forms, although in the original script she was to have been attacked by the tube, similar to the one that speared Eldrad. CSO also keyed in shots of the deserted Kastrian citadel and the black chasm that the Doctor, Sarah and Eldrad crossed to reach the regenerator chamber, and into which the Kastrian Eldrad eventually fell. Visual effects provided the exploding magician's rod with which the Doctor evaded the deadly doorway to the chamber. A glass painting was used around a darkened doorway for the scene in Part Four where the Kastrian Eldrad entered

the vault that had once contained the race banks, and for this the artistes involved had to stay near the doorway so they were not obscured by the surrounding picture.

## Wrap party

Judith Paris did not like recording the scenes where she was almost crushed in the regeneration machine, as the prop did seem to be coming down on top of her. As Eldrad started to die on the regenerator slab, CSO was used to place black lines spreading across Judith Paris' body. Stephen Thorne's costume for the fully Kastrian version of Eldrad was less ornate than Judith Paris', since it was only to be seen on screen briefly. It was a very heavy affair, including rubber waders that came up to the actor's armpits. The costume also doubled for Roy Skelton's scenes as Rokon, so all the Skelton scenes were recorded first, and added to the main scenes with Thorne as Eldrad using the CSO screen. For the brief scene where Eldrad found Rokon, a rough version of the Kastrian head was placed on a dummy prop. A plaster model of Rokon's head was also made to implode when knocked over by Eldrad.

A wrap party for the serial was held at the home of Tom Baker's girlfriend, Marianne Ford, where the garden had been decked out with fairy lights for Elisabeth Sladen. As a departing gift for her leading man, Elisabeth Sladen gave Tom Baker an engraved glass for his gin and tonics. She herself received a TARDIS key prop from one of the props team... in case she ever needed it again.

On Friday 24 September, Douglas Camfield finally delivered his concluding episode of *The Lost Legion* – some months after its replacement had been recorded. Following *The Onedin Line*, he had been working on *The Sweeney* in July and August as well as developing a thriller called *The Killing Game*.

*The Hand of Fear* was the final *Doctor Who* serial directed by Lennie Mayne. He moved on to direct an episode of *Softly Softly: Task Force* and was then back directing on *The Onedin Line*. However, at the age of 49 he was lost at sea following a boating accident on Friday 20 May 1977. ■



**Below:** "Til we meet again, Sarah."

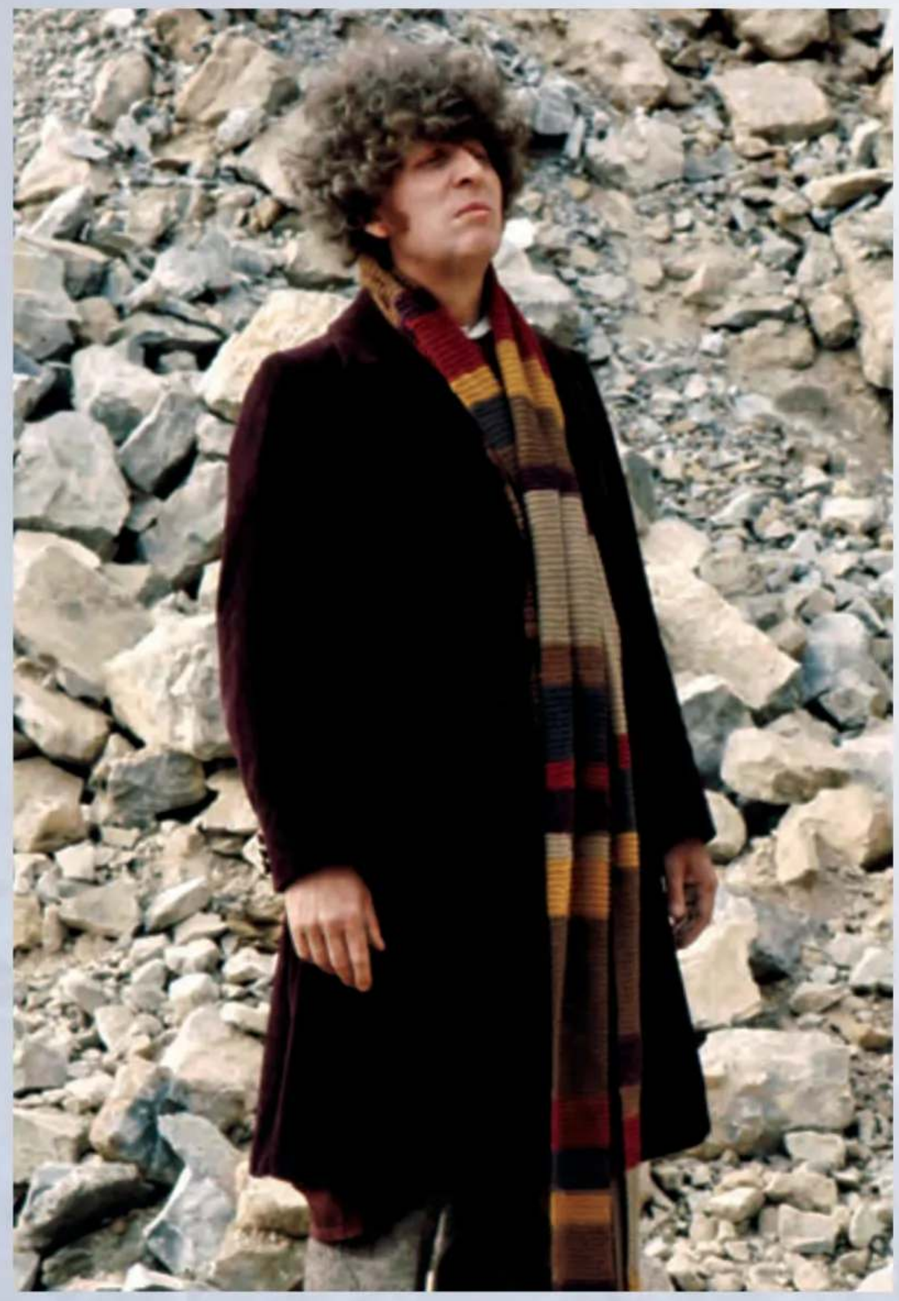
**PRODUCTION**

**Mon 14 Jun 76** ARC Quarry, Cromhall, Glos (Quarry)
**Tue 15 Jun 76** ARC Quarry (Quarry)
**Wed 16 Jun 76** Lay-by, Oldbury-on-Severn, Glos (Road); Oldbury Power Station, Oldbury Naite, Glos (Gates)
**Thu 17 Jun 76** Oldbury Power Station (Turbine Hall/Pile Cap/Roof)
**Fri 18 Jun 76** Stokefield Close, Thornbury, Glos (Road)
**Mon 5 Jul 76** Television Centre Studio 8: Part One
**Tue 6 Jul 76** Television Centre Studio 8: Part Two
**Wed 7 Jul 76** Television Centre Studio 8: Part Three
**Mon 19 Jul 76** Television Centre Studio 8: TARDIS; Observation Dome; Lift and Corridor One; Models
**Tue 20 Jul 76** Television Centre Studio 8: Inner Chamber; Corridor; Corridor and Pit; Regenerator Door; Regenerator Chamber

# Post-production

The recorded and filmed material for *The Hand of Fear* was augmented by several pieces of stock footage, specified in Bob Baker and Dave Martin's scripts. For Part Three, the BBC provided 5" of videotape used in *Tomorrow's World* shown on Thursday 15 July 1976. This depicted Buccaneer aircraft on a bomb run, although the script had ideally specified a flight of Panavia MRCA strike fighters. For Part One, World Backgrounds provided 3' of silent 16mm colour film showing a Ford Transit MkI ambulance hurrying around a roundabout on the A412 Rickmansworth Road at Croxley Green to collect Sarah from the quarry (its arrival being achieved off screen by means of a dubbed siren). In Part Three, World Backgrounds also contributed 5' of 16mm stock showing two Harrier jets in action.

**Right:**
The Doctor wonders if the season has started.



All the episodes as eventually edited were very long, with cuts made to all four parts. First edits of all four episodes were broadcast. Part One was cut to remove the start of the path lab scene where the Doctor told Carter that his friend found the hand. In Part Two, the very start of an early control room scene with Jackson and Watson asking for silence was removed, as was the start of a similar scene where Watson learned the manual locks were jammed. The end of the scene with Miss Jackson on the phone discussing Special Branch was cut, removing her request for information on "a person or an organisation, but probably an individual... religious or political, yes... Eldrad. E.L.D." In Part Three, the end of the scene where Sarah said that the hand was trying to get out lost the Doctor replying, "Of course it is and it's still hungry," the end of a short scene where Watson put the complex on Red Alert and asked for "the C and C Defence – and the Minister." Another cut bridging two scenes removed Eldrad telling the Doctor about the law of Kastria: "My law. I am the creator. Without me, there would be no Kastria." Further mid-scene cuts removed the Doctor preventing Eldrad from killing Watson. The end of Watson's scene was removed; the Director said it will probably take him "about 20 years" to explain what has happened and as the plant cost £400 million to build "there'll probably be 400

million questions". He and Miss Jackson then started answering the phones.
The first scene back in the TARDIS lost dialogue where Sarah told Eldrad not to be so obsessed about traitors. The end of the TARDIS scene after arriving on Kastria was removed. As Eldrad prepared to leave, the Doctor says, "I'm a Time Lord and the Time Lord's duty is to prevent alien aggression... I must accompany you until I am sure the aliens no longer threaten you... Besides which, I'm curious." The very start of the party then entering the Outer Observation Dome was trimmed. In Part Four, after the rockfall, the Doctor originally commented, "We almost had several miles of Kastria on top of us," and three sections with Sarah's continual refusal to cross the narrow bridge were also dropped. As Eldrad started to crack up, some material with the Doctor checking the power storage cells was trimmed, along with some dialogue as the slab descended on Eldrad. Eldrad declaring his final revenge on Rokon was cut, as was Eldrad explaining to Sarah how some of him survived the obliteration module. Shots of the Doctor and Sarah fleeing the regenerator room with Eldrad behind them were cut.

## Experimental sound

Part Four ran right up to the 25-minute time limit even after a recorded sequence of Rokon's voice backing the Doctor and Sarah's departure from the control chamber had been deleted. Lennie Mayne also elected to cut a shot of a plaster dummy of Eldrad being crushed between the two regenerator slabs in the same episode because he felt them too grisly.

An experimental sound session was held on Thursday 22 July.




**Above:** The Doctor and Sarah meet Eldrad.

The serial was scored by Dudley Simpson (who had been commissioned to work on the serial on Wednesday 21 April) who composed some 46 minutes of music following a meeting with Lennie Mayne and Dick Mills on Thursday 5 August. This was a mixture of both electronic and conventional media, notably using synthesised tracks to emphasise which of the characters were possessed by Eldrad. Music recording was due to have taken place on Monday 6 and Wednesday 8 September, but these sessions were cancelled. Music for Parts One and Two was recorded at Lime Grove from 7pm to 10.30pm on Wednesday 22 September. The final dubbing sessions took place over four days from Wednesday 15 September and Wednesday 6 October.

The quarry explosion shot from Part One was first seen by television viewers in *Not with a Bang...*, an episode of BBC1's *Softly, Softly: Task Force* which aired on Wednesday 8 September, before the début of *The Hand of Fear*. ■

# Publicity



**Right:** Tom Baker and Elisabeth Sladen with Noel Edmonds on the first episode of *Multi-Coloured Swap Shop*.







On Saturday 25 September, the closing credits of *The Masque of Mandragora* Part Four were accompanied by an announcement promoting the Doctor's return to the twentieth century for *The Hand of Fear*.

In *Radio Times*, the programme listing for Part One on Saturday 2 October 1976 was accompanied by a small black-and-white illustration of the Doctor by Roy Ellsworth, who had taken on most artistic chores for the new series after the death of artist Frank Bellamy in July 1976. The same issue also carried a letter from David Hackett of Ipswich in response to the article four weeks earlier in which Philip Hinchcliffe had referred to the 'growing taste for science fantasy and romance', concerned that the series might turn into a 'comical fairy-tale' if it went in the direction of 'pure romanticism'; accompanying the *Letters* column missive was a cartoon of the TARDIS in space with a 'Just Married' sign hanging from its doors...

Most newspapers also gave the new serial some column space, using the quarry photos with the hand or commenting on Elisabeth Sladen's imminent departure.

On the morning of 2 October, Sladen returned to join Tom Baker (who was then in rehearsals for the first studio recording on *The Face of Evil* [1977 – see Volume 26]) as the 'Star Swap' guests on the first edition of *Multi-Coloured Swap Shop*, a new Saturday morning children's magazine programme hosted by Noel Edmonds. Baker and Sladen chatted on the phone to eager viewers after an extract of the climax to the previous week's *The Masque of Mandragora*, and then Baker offered a *Doctor Who* scarf as his 'star swap' for anyone who could write in guessing its correct length. "We start in a quarry, there's a game of cricket," noted Baker of the new story.

# Broadcast

- *The Hand of Fear* began its four-part run on Saturday 2 October 1976; generally the episodes were transmitted just after 6pm, except for Part Two where the evening schedules for BBC1 were rearranged around a *Match of the Day* Special.

- At 2pm on the afternoon of Monday 4 October, the Doctor and Sarah appeared on Radio 4 VHF in *The Time Machine* in *Exploration Earth*.

- Mary Malone's interview with Elisabeth Sladen appeared in the *Daily Mail* on Saturday 23 October under the title *Who girl bows out*, promoting her current work on stage in *Saturday, Sunday, Monday* at the Liverpool Playhouse. "The best thing I ever did was joining *Dr Who*; leaving was the next best thing. I loved it, but I couldn't stay for ever," commented Sladen. Elsewhere in the paper, Martin Jackson described her exit as 'an unspectacular farewell' while Sladen herself commented: "I wanted to go out with a big bang, being blown up in a nuclear explosion, but the BBC wouldn't have it. I refused to get married off or anything soppy like that." After the episode, a caption slide from the next serial was shown along with a continuity announcement about the Doctor's return to the planet of the Time Lords in *Dr Who and the Deadly Assassin*.



**Above:** The Doctor stops Eldrad from killing Watson.




**Left:** Tom Baker and Elisabeth Sladen are shocked at the script for Part Four.

- The viewing figures for the serial were a noted improvement on *The Masque of Mandragora*. *Doctor Who* rose up the ratings chart into the Top 20 with the final episode. The appreciation index score of 62 out of 100 for Part Three was also the highest that *Doctor Who* had obtained since 1974.

- Ratings-wise, *The Hand of Fear* finally saw off the threat of Gerry Anderson's *Space: 1999*, a very glossy



**Right:**
Sarah is caught in the blast.

science-fiction rival, by its third episode. The 1969 movie *Captain Nemo and the Underwater City* was shown against *The Hand of Fear* Part Four by ATV. Up to Saturday 16 October, most regions continued to network the talent show *New Faces* at 6.15pm, preceeded by various other shows in competition: *Space: 1999* (Westward), public pranks on *Candid Camera* (Anglia, Border), pop music on *Supersonic* (LWT, Ulster), filmed adventure in *Mission: Impossible* (Southern), *The Adventurer* (Tyne Tees, Yorkshire) and *Tarzan* (Anglia), the sitcoms *Bless This House* (Scottish, HTV) and *Lucky Feller* (Grampian) and the US science-fiction series *The Invaders* (Granada). From Saturday 23 October, *New Faces* was generally moved to a later slot and *Doctor Who* found Sarah's exit opposed by other shows such as the US nostalgia sitcom *Happy Days* (LWT), crime-fighting illusionist *The Magician* (Yorkshire, Tyne Tees), the US trucking drama *Movin' On* (Border) and the quiz show *Celebrity Squares* (Granada and others).

- Commenting on *The Hand of Fear* in *The New Statesman* on Friday 15 October, John Sturrock discussed the serial's ideology of alternative technologies.

- The story was sold to various international territories, including the United Arab Emirates in November 1977. It arrived in Australia in March 1978 when it was given a 'G'

classification. It was originally sold to the United States in November 1978 (with an earlier 'test' sale in June of the same year. The package that included *The Hand of Fear* comprised 98 Tom Baker episodes sold via Time Life, and was shown with minor cuts and edits (such as some dome and quarry sequences in Part One and Miss Jackson's entrance in Part Three). This version also featured 'explanatory' voice-overs from actor Howard da Silva. *The Hand of Fear* had also been syndicated in the same market as a TV movie of one hour 34 minutes duration. Chile, New Zealand, Gibraltar, Mexico and Nigeria took the serial in 1979, with sales to Brunei, Costa Rica, Puerto Rico, Hong Kong, Canada, Nicaragua, Ecuador and Brazil in 1981. Further sales in 1981 saw the story make it to Swaziland, Venezuela and Honduras. *The Hand of Fear* was reissued for overseas sales in the mid-1980s, with sales to Saudi Arabia, the Armed Forces Network, Barbados/St Lucia and Trinidad and Tobago.

- Australia repeated the serial in June 1982 in two parts, and again in the late 1980s. SuperChannel screened the serial in four-part and two-part forms from November 1987 to June 1989. UK Gold débuted it in episodic form in October 1993 with omnibus screenings introduced the following month, while BBC Prime aired it in May/June 1998. It was also shown at the National Film Theatre to coincide with its *Behind the Sofa* exhibition on Thursday 22 August 1991.

- As a tribute to Elisabeth Sladen, *The Hand of Fear* was repeated by BBC Four in double-bills from 7.40pm to 8.30pm on Monday 9 and Tuesday 10 May 2011; these achieved estimated audiences of 23,000, 29,000, 19,000 and 30,000.



**Below:** Watson takes desperate measures.

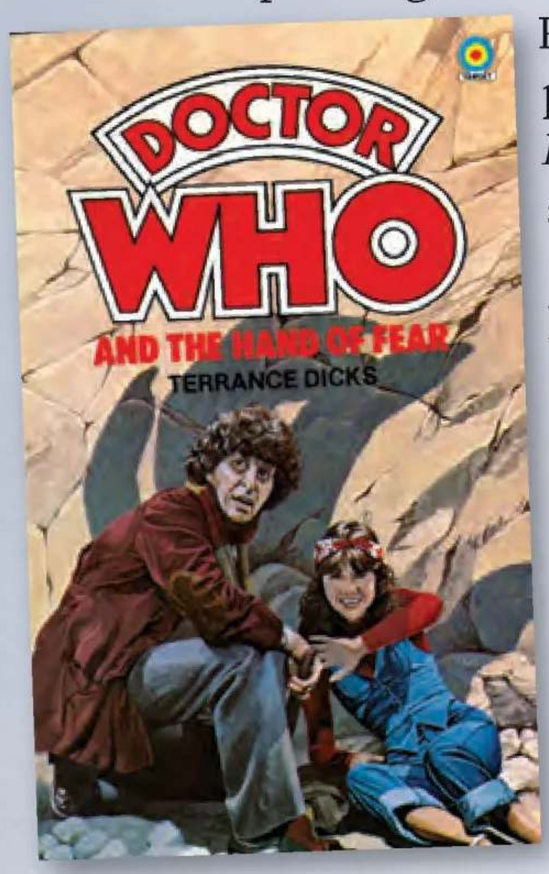
## ORIGINAL TRANSMISSION

| EPISODE | DATE | TIME | CHANNEL | DURATION | RATING (CHART POS) | APPRECIATION INDEX |
|---|---|---|---|---|---|---|
| **Part One** | Saturday 2 October 1976 | 6.10pm-6.35pm | BBC1 | 24'50" | 10.5M (24th) | - |
| **Part Two** | Saturday 9 October 1976 | 5.50pm-6.15pm | BBC1 | 24'48" | 10.2M (29th) | - |
| **Part Three** | Saturday 16 October 1976 | 6.05pm-6.30pm | BBC1 | 24'22" | 11.1M (20th) | 62 |
| **Part Four** | Saturday 23 October 1976 | 6.00pm-6.25pm | BBC1 | 25'00" | 12.0M (19th) | - |

# Merchandise

**Clockwise from below:** Covers for the novelisation, DVD and video release of the story.

*The Hand of Fear* was closely novelised by Terrance Dicks as *Doctor Who and the Hand of Fear*. Published simultaneously in paperback by Target and hardback by WH Allen, the book was issued in January 1979 with a cover painting of the Doctor and Sarah by Roy Knipe, based on a publicity photo from *Planet of Evil* [1975 – see Volume 24]. Since 1983, the paperback has been reissued as book number 30.




*The Hand of Fear* was released on VHS by BBC Video in February 1996 but deleted after only a few weeks. BBC Worldwide released *The Hand of Fear* on DVD and Blu-ray in July 2006, along with these extras:




- **Commentary** with Tom Baker, Elisabeth Sladen, Judith Paris, Bob Baker and Philip Hinchcliffe
- **Changing Time: Living and Leaving Doctor Who** – making-of documentary featuring Tom Baker, Elisabeth Sladen, Bob Baker, Rex Robinson, Stephen Thorne, Terrance Dicks, Philip Hinchcliffe, Barry Letts, Colin Mapson and Glyn Houston
- **Multi-Coloured Swap Shop** – with Tom Baker and Elisabeth Sladen from Saturday 2 October 1976
- **Continuity announcements**
- **Photo gallery**
- **Easter Egg** – Elisabeth Sladen on *Nationwide* on Thursday 13 May 1976
- **Doctor Who Annual 1977** in PDF format
- **Radio Times Billings** in Adobe PDF format
- **Production Information subtitles**
- **Photo gallery**

The serial was available with issue 43 of *Doctor Who – DVD Files* published by GE Fabbri in August 2010.

Music and sound effects from *The Hand of Fear* were released on BBC Records' LP/cassette *Doctor Who Sound Effects* in May 1978. The track was *Atomic Reactor Runs Wild*. The record was released in various forms for the North American market.

In August 1980 BBC Picture Publicity issued a picture pack which featured five images from *Doctor Who*, one of which was a publicity shot of the Fourth Doctor from *The Hand of Fear*. This was the first and only time that the BBC directly sold some of its photographs to the public and this offer was carried through *Radio Times*. ■



‘THE VIEWING FIGURES FOR THE SERIAL WERE A NOTED IMPROVEMENT.’

# Cast and credits

## CAST

**Tom Baker** ..... Doctor Who
**Elisabeth Sladen** ..... Sarah Jane Smith

with

**Rex Robinson** ..... Dr. Carter [1-2]
**Renu Setna** ..... Intern [1]
**David Purcell** ..... Abbott [1]
**Roy Pattison** ..... Zazzka [1]
**Roy Skelton** ..... King Rokon [1,4][1]
**Robin Hargrave** ..... Guard [1]
**Glyn Houston** ..... Professor Watson [2-3]
**Roy Boyd** ..... Driscoll [2-3][2]
**Frances Pidgeon** ..... Miss Jackson [2-3][2]
**John Cannon** ..... Elgin [2]
**Judith Paris** ..... Eldrad [3-4]
**Stephen Thorne** ..... Kastrian Eldrad [4]

[1] Not billed in *Radio Times* for Part One
[2] Not credited on screen for Part Three; billed in *Radio Times* for Part Three

## UNCREDITED

**Peter Roy** ..... Frozen Operator [Technik Obarl]
**Libby Ritchie** ..... Hospital Nurse
**Derek Southern, John Deleiu** ..... Path Lab Technicians

**Below:**
A studio shot of a Kastrian set.





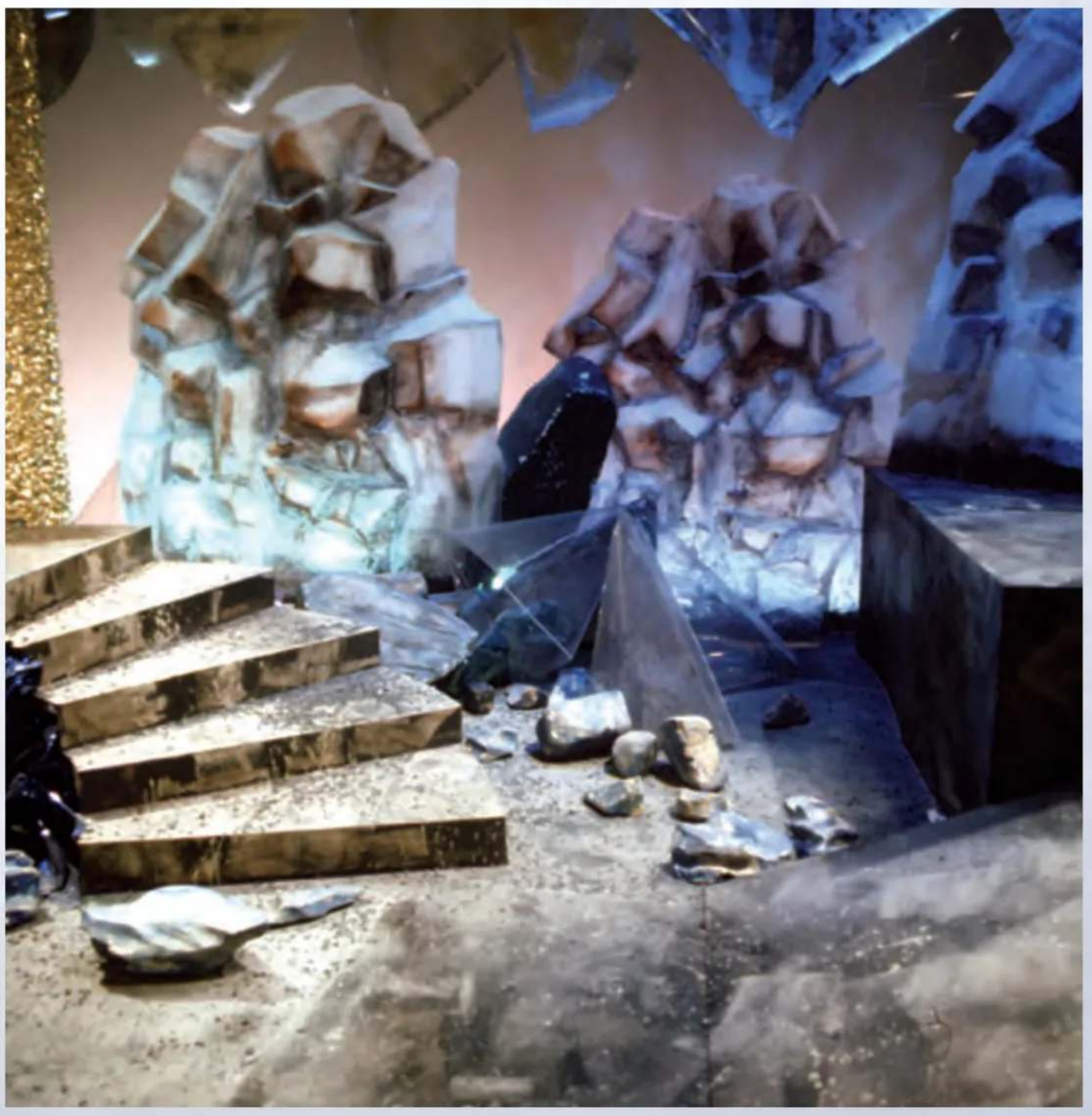
## CREDITS

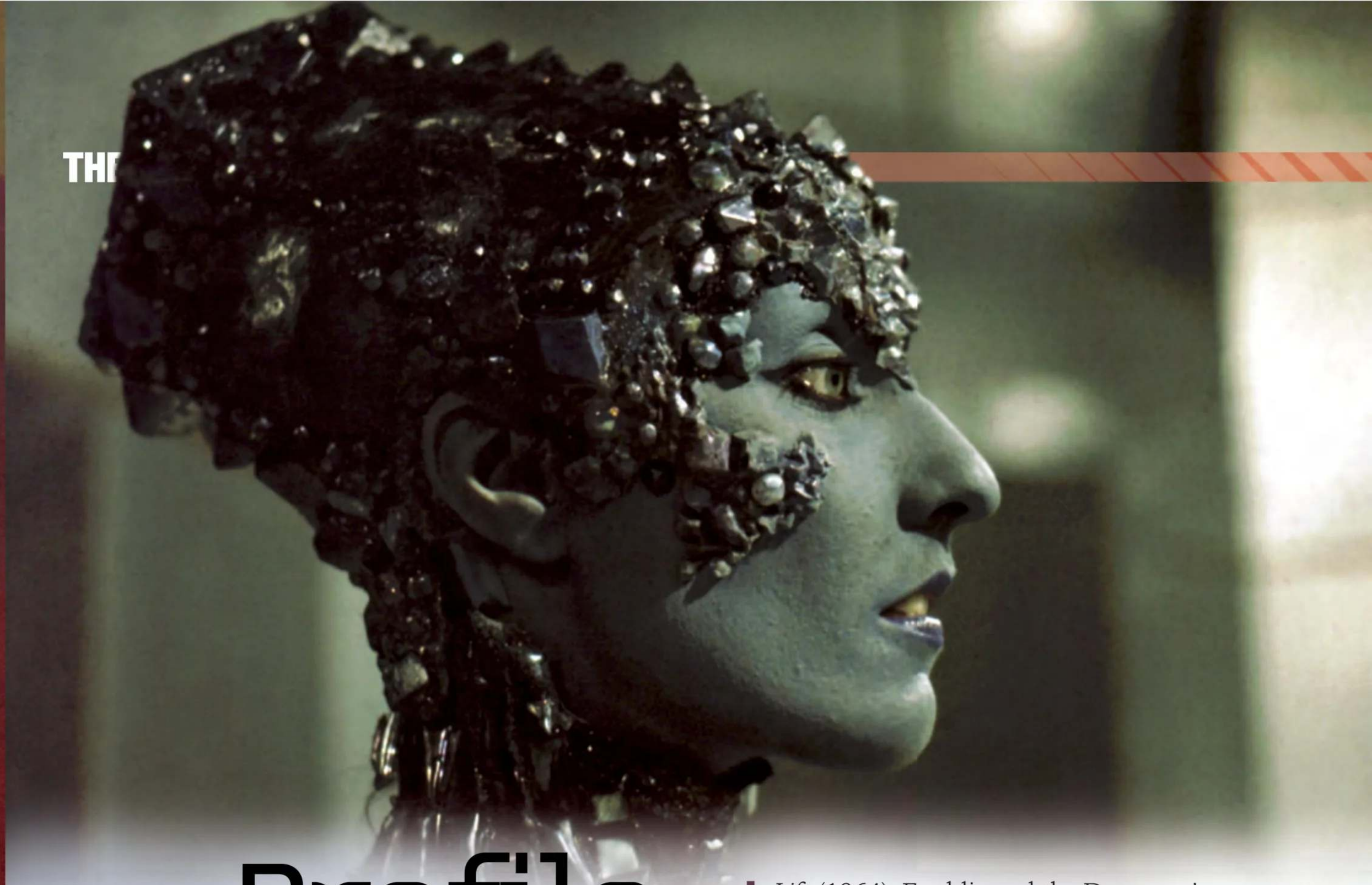
Written by Bob Baker and Dave Martin
Fight Arranger: Max Faulkner [2]
Incidental Music by Dudley Simpson
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Title Sequence by Bernard Lodge
Production Unit Manager: Christopher D'Oyly-John
Production Assistant: Marion McDougall
Lighting: Derek Slee
Sound: Brian Hiles
Special Sound: Dick Mills
Film Cameraman: Max Samett
Film Recordist: Graham Bedwell
Film Editor: Christopher Rowlands
Costume Designer: Barbara Lane
Make-up Artist: Judy Neame
Visual Effects Designer: Colin Mapson
Script Editor: Robert Holmes
Designer: Christine Ruscoe
Producer: Philip Hinchcliffe
Directed by Lennie Mayne
BBC © 1976

**Left:**
Can the Doctor defeat the hand of fear?

**Colin Jaggard** ..... Explosives Man
**Simon Jones, Bruce Hubble, Ken Taylor** ..... Quarry Workers
**Michael Wadsworth, Carl Edwards** ..... Ambulance Men
**John Telfer** ..... Gate Guard
**Brian Gear, David Hyde, Tim Hooper** ..... Guards
**Bob Peters** ..... Driver
**Alan Evans** ..... Zizzed Nunton Worker
**Peter Bush** ..... Rad-Suited Guard
**Rex Robinson** ..... Tannoy Voice
**Barry Summerford, Michael de Wild, Robert Tucker, Robert Lee, Paul Nicholson** ..... Security Guards
**David Cleeve, Keith Simmons** ..... Radiation Suited Men
**Kenneth Thomas, Bruce Guest, Mark Holmes, Julia Burnett, Rosemary Jollisse** ..... Control Room Technicians
**Sonia Stratton, Margaret Pilleau, Roger Slater, Douglas Auchterlonie, Lionel Sansby** ..... Complex Personnel
**Max Faulkner** ..... Stunt Double for Dr Carter
**Roy Wadsworth** ..... Guard/Driver
**Roy Skelton** ..... Command Dome Voice

**Below:**
Descending further into the depths of Kastria.





# Profile

## JUDITH PARIS

Eldrad

Born Judith Franklin on 15 May 1944, her stage name came from the heroine of Hugh Walpole's family saga novels, including 1931's *Judith Paris*.

Raised in Gloucestershire, she attended Cirencester Grammar School. She undertook her stage début as *Cinderella* in 1958, aged 13, at Cirencester Ballet Club.

Paris trained at the Royal Ballet School and performed for both the Royal Ballet and Royal Opera Ballet, before joining Gillian Lynne's theatre company. One of her first performances there was in dance revue *Collages* at the 1963 Edinburgh Festival, restaged at London's Savoy.

Lynne's dancers appeared in musical movies including Cliff Richard's *Wonderful Life* (1964), Freddie and the Dreamers' *Seaside Swingers* (1964) and *Three Hats for Lisa* (1965), plus BBC TV's *Zodiac* (1966).

The troupe also featured in stage musical *The Match Girls* (1966, Globe) where Paris was spotted by film-maker Ken Russell. He asked her to perform dance sequences for a film for BBC arts series *Omnibus* titled *Isadora Duncan, the Biggest Dancer in the World* (1966). As she recalled in Richard Crouse's Russell biography *Raising Hell* (2012): "He persuaded me to chuck the dancing and to start acting."

Russell next cast her as painter Rossetti's wife and muse Elizabeth Siddall for *Omnibus: Dante's Inferno* (aired 22 December 1967), utilising her striking resemblance. She made eight Russell films for television and cinema, including bizarre *Omnibus* entry *Dance of the Seven Veils* (broadcast 15 February 1970), as wife to composer Strauss (Christopher Gable).

She played Sister Agnes (erroneously credited as Sister Judith) in Russell's movie *The Devils* (1971), appeared in his biopic of French sculptor Henri Gaudier-Brzeska

*Savage Messiah* (1972) and, later, in his adaptation of *The Rainbow* (1989).

Paris honed her acting in provincial Rep, appearing alongside Nicholas Courtney in *Robinson Crusoe* (1966/7, New Bromley), in *Danton's Death* (1968, Phoenix, Leicester) starring William Russell, and *Charlie Came to Our Town* (1968, Harrogate Opera House), before returning to London for *A Comedy of the Changing Years* (1969, Royal Court), *Rabelais* (1971, Round House) and *Ambassadors* (1971, Her Majesty's).

She choreographed *Babes in the Wood* (1968/9, Salisbury Playhouse), *Costa Packet* (1972) and *Big Rock Candy Mountain* (1972/3) both at Stratford East, and at the Old Vic for *Romeo and Juliet* (1974), *The Tempest* (1974) and *Spring Awakening* (1974).

She progressed to Peter Hall's National Theatre, replacing Julie Covington in *Jumpers* (1977), later appearing in *Jean Seberg* (1983), *Animal Farm* (1984) and *Coriolanus* (1984). For the Royal Shakespeare Company she was Celia in Trevor Nunn's *As You Like It* (1977, Stratford and tour), its musical sequences staged by Gillian Lynne.

Occasional TV included *A Picture of Katherine Mansfield* (1973), *Within These Walls* (1974), *The Girls of Slender Means* (1975) and sitcom *The Squirrels* (1976).

Of her role as Eldrad, she told *Polari* magazine's Marcus Reeves in 2013: "It was a lovely part to play because I played the little girl lost to start with and I turned out to be really extremely evil!"

Further TV included *Warship* (1977), *Take Three Women* (1982), *The Saint* (1989), *The Ruth Rendell Mysteries* (1990), *The Camomile Lawn* (1992), *Lovejoy* (1992), Ken Russell TV adaptations *Prisoner of Honour* (1991) and *Lady Chatterley* (1993), *Alan Bleasdale Presents: Pleasure* (1994), *A Touch of Frost* (1996), *A Dance to the Music of Time* (1997), *Dragonworld: The Legend Continues* (1999), *Lady Audley's Secret* (2000) and *Doctors* (2005). Television comedy included *The Happy Apple* (1983), *C.A.B.* (1989), *The Two of Us* (1990) and *2point4 Children* (1994).

The stage remained her focus, playing Grace Farrell in the original London run of *Annie* (1978, Victoria Palace) and making her Broadway début with *Medea* (1996, Longacre Theatre).

Twenty-first-century theatre included RSC roles in *The Secret Garden* (2000/1) and *Hecuba* (2005). There were also tours of *Jane Eyre* (2002) and as Mrs Higgins in the National Theatre/Cameron Mackintosh production of *My Fair Lady* (2006). Another Mackintosh-related role came in the movie of *The Phantom of the Opera* (2004).

Further theatre included *Alvaro's Balcony* (2008, Landor Theatre, Clapham), *Ragtime* (2011, Landor), and *The Universal Machine* (2013, New Diorama). She wrote and starred in several biographical shows; as Lottie Lenya in Ken Russell's *Weill and Lenya* (1999/2000, New End Theatre/Croydon Warehouse), *When Florence Met Isadora* (2004/5, Rosemary Branch), *Jacques Brel: The Rage to Live* (2007, New End Theatre/Greenwich Theatre) and Gillian Lynne's *Madame Tussaud: Waxing Lyrical* (2011, New Diorama/2016 tour).

In 2011, she began lecturing in Textual Studies at the London College of Music at the University of West London. ■



**Left:** Judith Paris (far left) as Elizabeth Siddall with Oliver Reed in Ken Russell's *Dante's Inferno* in 1967.

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BBC

# DOCTOR WHO

## THE COMPLETE HISTORY

**STORIES 85-87**

### THE SEEDS OF DOOM

When a deadly Krynoid seed pod is uncovered in Antarctica, the Doctor and Sarah investigate. Ruthless millionaire Harrison Chase wants the pod for himself, and will stop at nothing to get it – even if it means the end of humanity...

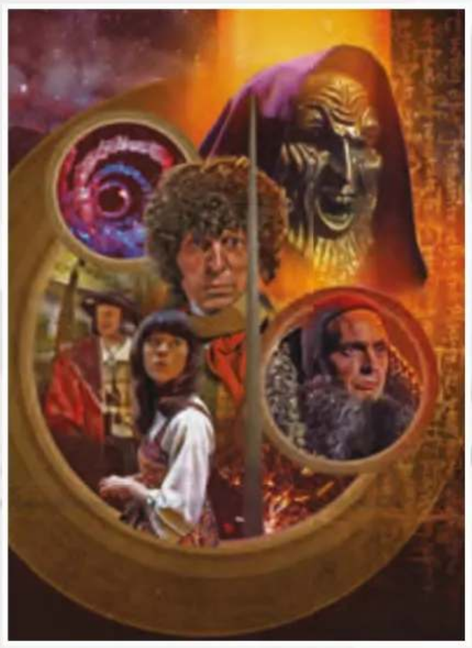
### THE MASQUE OF MANDRAGORA

After being pulled into the Mandragora Helix, the TARDIS arrives in fifteenth-century Italy at the height of the Renaissance. Against a backdrop of palace intrigue and murder, the Doctor must battle to stop the Helix from gaining a foothold on Earth...

### THE HAND OF FEAR

After being caught in a blast, Sarah is found clutching a fossilised hand, the remains of the Kastrian Eldrad. As Sarah falls under the Kastrian's malign influence, the Doctor battles to stop her from regenerating the ruthless life form.







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